



GUITAR HERO™



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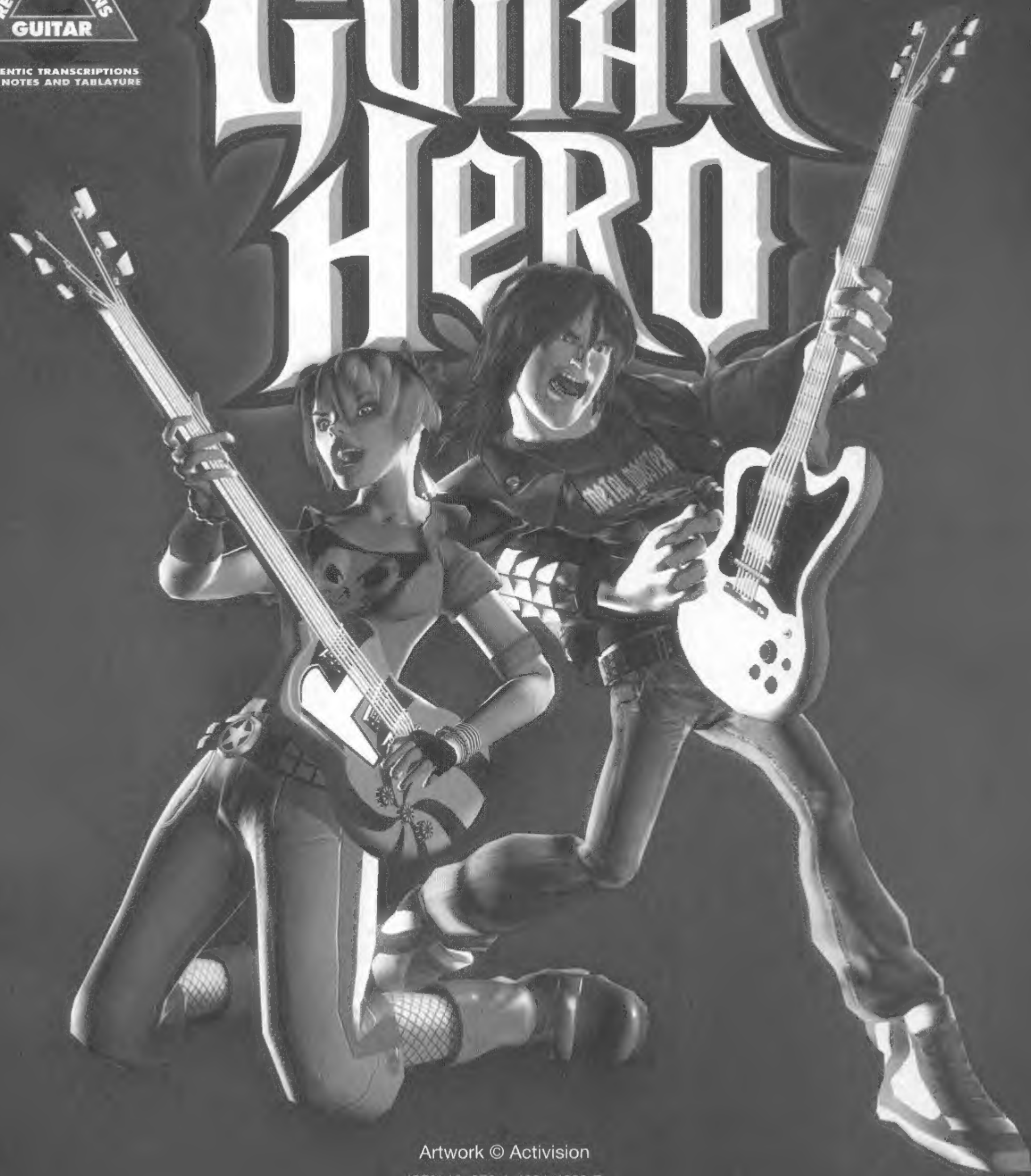

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 HAL•LEONARD®



AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

GUITAR HERO™



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HAL•LEONARD®
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7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213

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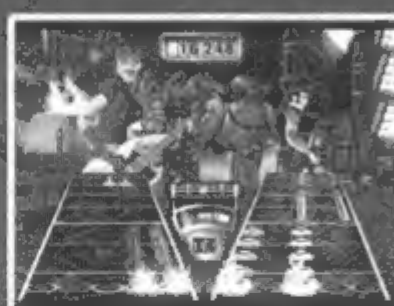
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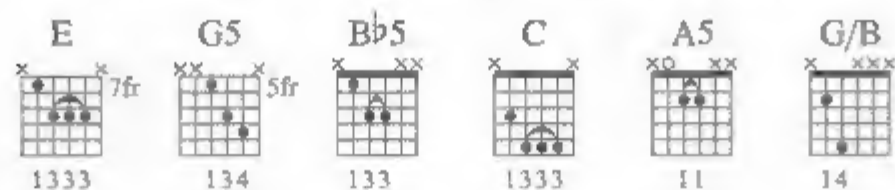
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DAVID BOWIE

Bark at the Moon

Words and Music by Ozzy Osbourne



Intro

Moderate Rock ♩ = 148

**G5

A5

Rhy. Fig. 1

A7(no3rd)

*Gtr. 1 (dist)

First system of the Intro, featuring guitar notation with distortion and a fretboard diagram below. The fretboard diagram shows frets 8, 10, and 12 on the strings, with a 3-fret bend at the end.

*Two gtrs. arr. for one

**Chord symbols reflect basic harmony.

Second system of the Intro, continuing the guitar notation and fretboard diagram. Chord symbols G5/A and F5/A are indicated above the staff.

Third system of the Intro, continuing the guitar notation and fretboard diagram. Chord symbols A7(no3rd), G5/A, and N.C. are indicated above the staff. The system ends with "End Rhy. Fig. 1".

Verse section with three vocal lines and guitar accompaniment. The lyrics are: 1. Screams break the si - lence. Wak - ing from the dead of night. 2. Years spent in tor - ment. Bur - ied in a name - less grave. 3. Howl - ing in shad - ows. Liv - ing in a lu - nar spell. The guitar notation includes chord symbols A5, A7(no3rd), and G5/A.

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F5/A A5 A7(no3rd)

Venge - ance is boil - ing.
Now he has ris - en.
He finds his heav - en

P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - -

G5/A N.C. Pre-Chorus F#m *D5/F#

He's re - turned to kill the light.
Mir - a - cles would have to save.
spew - ing from the mouth of hell.

1. Then when he's found who he's
2., 3. Those that the beast is

P.M. - - - - - P.M. - - - - - P.M. - - - - -

*Bass plays note to right of slash in chord symbol, next 2 meas.

2nd time, Gtr. 1: w/ Fill 2
3rd time, Gtr. 1: w/ Fill 3

E5/F# N.C.(F#5) F#m **D5/F#

look - ing for, _____
look - ing for, _____

lis - ten in _____ awe and you'll
lis - ten in _____ awe and you'll

P.M. - - - - -

**Bass plays F#.

Fill 2 Gtr. 1

P.M. - - - - -

Fill 3 Gtr. 1

P.M. - - - - -

1. **Interlude**
Gtr. 1: w/ Rhy. Fig. 1
Gtr. 2: tacet

E5 E G5 A5 A7(no3rd)

hear him bark at the moon. Ha, ha, ha, ha.

Fill 1 Gtr. 2 (dist.) End Fill 1

(1st time, cont. in slashes) *mf* w/ bar

0 -2 1/2

G5/A F5/A G5 A5 A7(no3rd) G5/A N.C.

2. Gtr 2: w/ Fill 1 E N.C. **Chorus** A5 C5 D5 G/B G G F

bark at the moon. Hey,

Rhy. Fig. 2 P.M. - - - P.M. - - - P.M. - - -

E5 A5 C5 D5 G/B G **To Coda**

yeah, bark at the moon.

End Rhy. Fig. 2 P.M. - - - P.M. - - -

Bridge
Half-time feel

G F E5 F5 E5 F5 G5

They cursed and bur - ied him, a - long with _____ shame. _

*Gtrs. 1 & 2
Rhy. Fig. 3

P.M. 1

8va

loco

8va

loco

w/ bar P.H.

-1 1/2

*Composite arrangement; starts on beat 4 1/2 before Bridge.

E5 F5 E5 F5 G5 E5

And thought his time - less soul had gone, _____ gone. _____

End Rhy. Fig. 3

8va

loco

8va

loco

w/ bar grad. dive

P.M. -1

P.H.

P.M. -1

w/ bar P.H.

w/ bar steady gliss.

+2 1/2

-1 1/2

Gtrs. 1 & 2: w/ Rhy. Fig. 3

F5 E5 F5 G5 E5

In emp - ty burn - ing hell un - ho - ly _____ one. _____

F5 E5 D5 C5 Bb5

But he's re - turned to prove them wrong, _____ so wrong. _

Gtr. 2

15

Gtr. 1

let ring

5 3 5 3 5

Guitar Solo
End half-time feel

C5 Dm C5

Ooh yeah, ba - by.

mf *f*

rake -

Rhy. Fig. 4

let ring

P.M. P.M. P.M. P.M.

Dm C5 A5 Bb5

15ma loco

1/2

(12) (12) 10 12 10 9 10 9 10 9 10 12 10 12 10 12 10 12 10 12 10 12

End Rhy. Fig. 4

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

A5 G5 Bb5 A5

8va

7 17 20 20 (20) 18 17 18 17 19 17 19 17 19 22 18 19 17

P.M. P.M. P.M.

C

PM

A5

Bb5

PM

G7/B

C

G5

PM

Interlude

Gtr. 1 w/ Rhy Fig. 1

A5 A7(no3rd) G5/A F5/A A5 A7(no3rd) G5/A N.C.

Gtr. 2 tacet

D.S. al Coda (take 2nd ending)

grad. decresc.

⊕ Coda

[illegible]

E5 A5 C5 D5 G/B G Gtr 1 w/ Rhy Fig 5 G F E5

yeah, _ bark at the moon. Ow!

Outro

Gtr 1 w/ Rhy Fig 1

A5 C5 D5/A G/B G

Gtr 2

8 7 7 7 8 7 8 7 7 7 8 7 8 7 10 7 10 7 8 7 10 7 10 7 7 8 8 8 10 7 8 8

[illegible]

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is in treble clef and contains a melody with various chords indicated above it: A5, C5, D5, G/B, G, and another G. The bottom staff is in bass clef and contains a bass line with fingerings (8, 7, 10, 7) and a final note marked with a '6'.

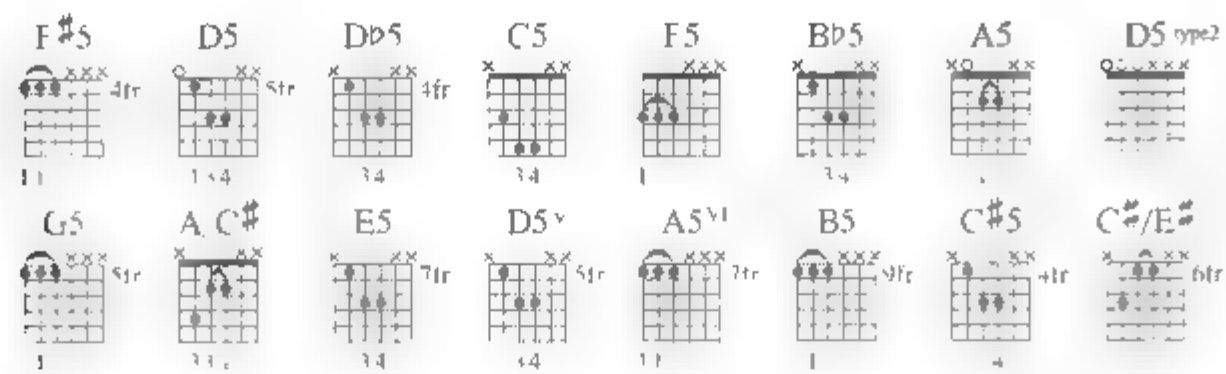
Gtr w Rhs Fig 5
G F

E5 A5

Gtr 1

Beast and the Harlot

Words and Music by Matthew Sanders, James Sullivan, Brian Haner, Jr. and Zachary Baker



Drop D tuning
(low to high) D-A-D-G-B-E

Intro
Moderately ♩ = 52

F#5 **D5**

Rhy Fig. 1

*Gtrs. 1 & 2 (dist)

Ah

**Gtr. 3 (dist)

TAB

11 11 10 11 13 13/14 9 10 (10) 10 9 10 12 (12) 10

*Composite arrangement
**Two gtrs. arr. for one

Db5 **C5**

TAB

10 (10) 10 9 10 12 (12) 10 10 10 9 10 12

F5 Db5 Bb5

End Rhy. Fig. 1

(Gtr 2, cont. in notation)

Free time

A5

Gtr 1

Moderately fast ♩ = 154

Gtr 3 tacet

D5^{type 2}

Gtr 3

**Gtr 5 (dist.)

mf

Harm w bar

Pitch: E

**Three gtrs. arr for one

***Harmon c located one-tenth the distance between the 3rd & 4th frets.

Harm w bar

Pitch: B

Gtr 4 (dist.)

mf

Harm w bar

*Three gtrs. arr for one

Gtr 2

Gtr 5 tacet

5ma
*fubk

Gtr 3

PM

Pitch C#
*Microphonic fdbk, not caused by string vibration

(4)

5 1/2

5 1/2

3

2

-1 1/2

Gtr 4 tacet

D5 F5 D5 G5 D5 Ab5 D5 G5 D5 F5 G5 D5 F5 D5 G5 D5 Ab5

Gtr 3

PH

17

14

(14)

(14) 15

15 / (15)

1 2 1 2

Rhy Fig. 2

**Gtrs 1 & 2

PM

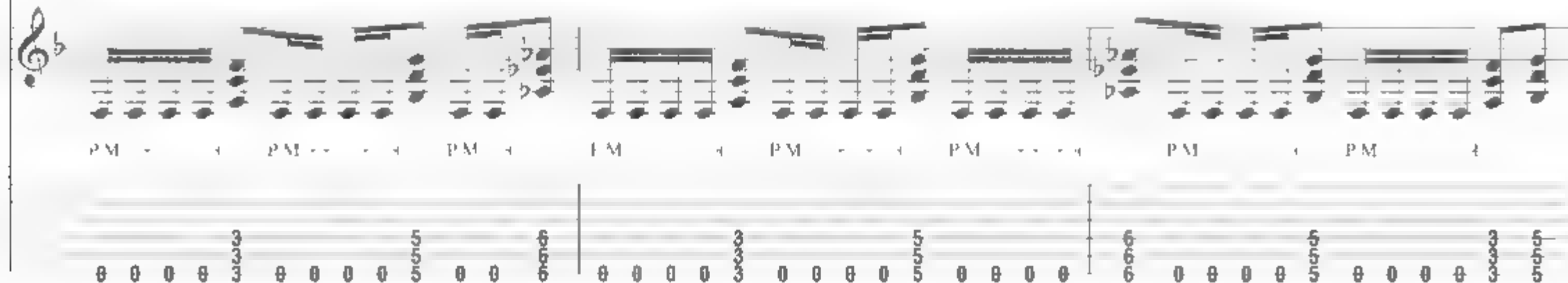
**Composite arrangement

Gtr 3 tacet

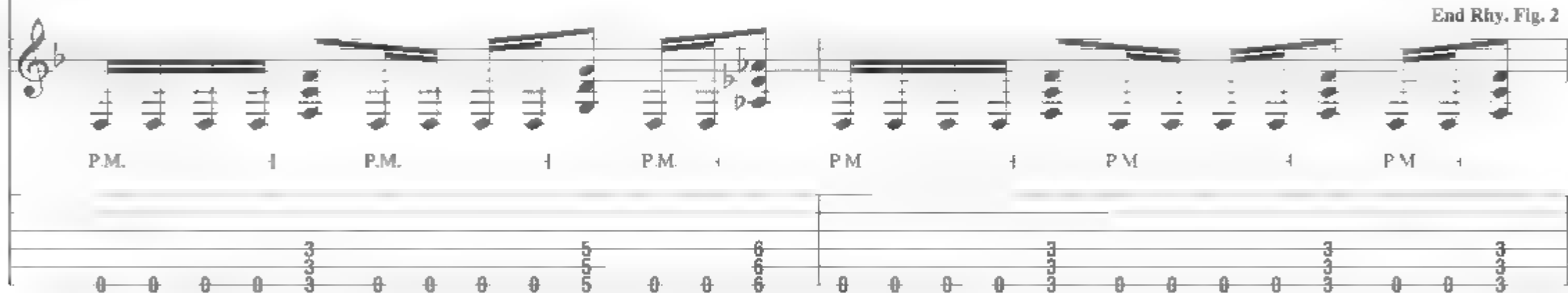
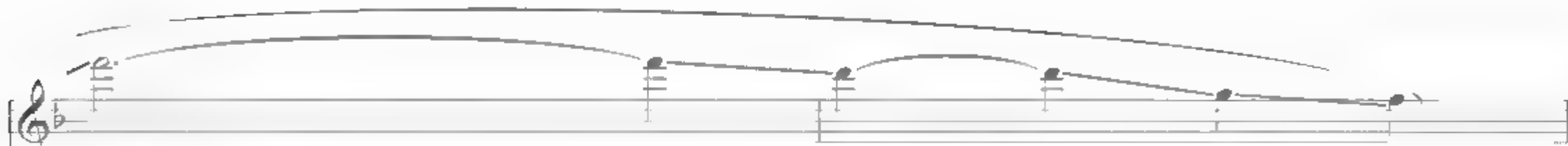
D5 F5 D5 G5 D5 Ab5 D5 F5 D5 G5 D5 Ab5 D5 G5 D5 F5 G5



Gtrs 1 & 2



D5 F5 D5 G5 D5 Ab5 D5 F5 D5 F5 D5 F5



Verse

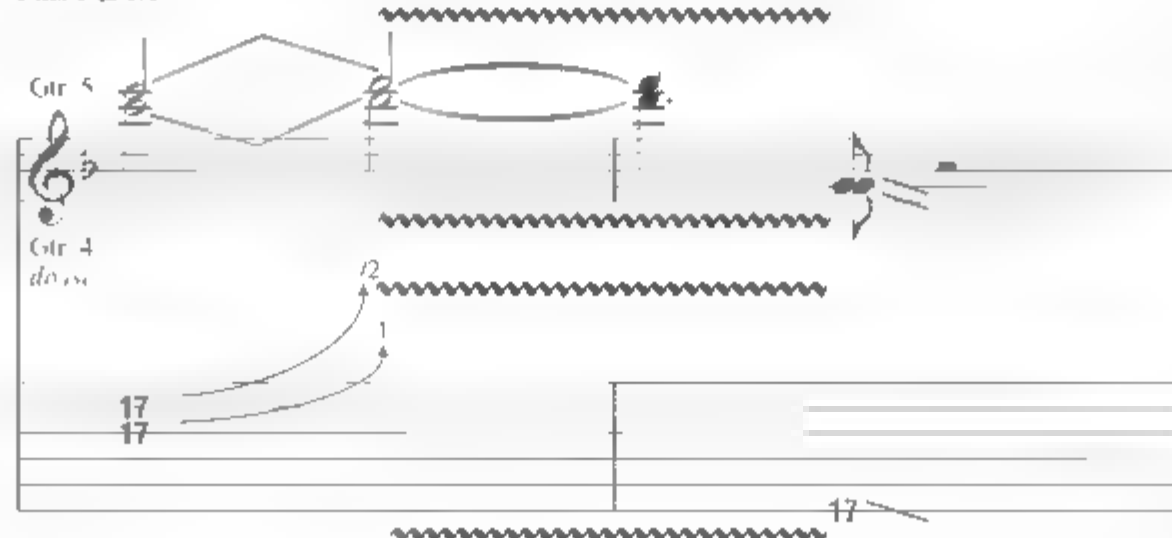
Gtrs. 1 & 2 w/ Rhy. Fig. 2 (1st 7 meas.)
2nd time, Gtrs. 4 & 5 w/ Fills 1 & 1A

D5 F5 D5 G5 D5 Ab5 D5 G5 D5 F5 G5 D5 F5 D5 G5 D5 Ab5 D5 F5 D5 G5 D5 Ab5



1. This shin-ing cit-y built of gold, a far cry from in-no-cence.
2. The cit-y dressed in jewels and gold, fine lin-en, myrrh and pearls.

Fills 1 & 1A



D5 F5 D5 G5 D5 Ab5 D5 G5 D5 F5 G5 D5 F5 D5 G5 D5 Ab5

There's more than meets the eye 'round here, look to the waters of the deep.
Her plagues will come all at once as her mourn - ers watch her burn.

D5 F5 D5 F5 D5 F5 Bb5 G5 G#5 A5 Bb5

A city of e vil.
De - stroyed in an hour.

Gtrs. 1 & 2

PM 1 PM 4 PM 4

Gtrs. 1 & 2: w/ Rhy. Fig. 2

D5 F5 D5 G5 D5 Ab5 D5 G5 D5 F5 G5 D5 F5 D5 G5 D5 Ab5 D5 F5 D5 G5 D5 Ab5

There sat a sev - en head - ed beast, ten horns raised from his head.
Merch - ants and cap - tains of the world, sail - ors, nav - i - gat - ors too.

D5 F5 D5 G5 D5 Ab5 D5 G5 D5 F5 G5 D5 F5 D5 G5 D5 Ab5

Sym - bol - ic wom - an sits on his throne but ha - tred strips her and leaves her na - sky.
will weep and mourn this loss with her sins piled to the sky.

D5 F5 D5 F5 D5 F5 Bb5 G5 G#5 A5 Bb5 A5 Bb5 B5 C5

- ked, The beast and the har - lot. Oh,

Rhy. Fig. 3

Gtrs. 1 & 2

PM 1 PM 4 PM 4

(cont in slashes)

Chorus
Double-time feel



F5

C5

Bb5

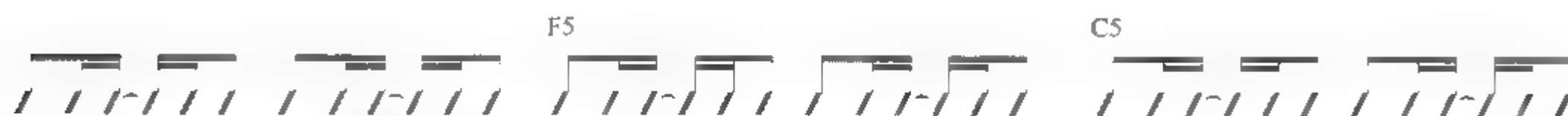
Rhy Fig. 4



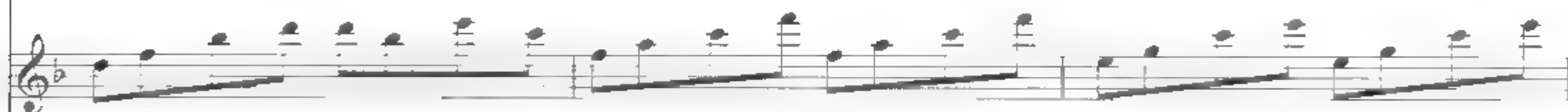
Yeah. She's a dwell - ing place for de - mons.



15 14 13 13 15 14 13 13 14 12 13 12 14 12 13 12 12 11 10 12 11 10



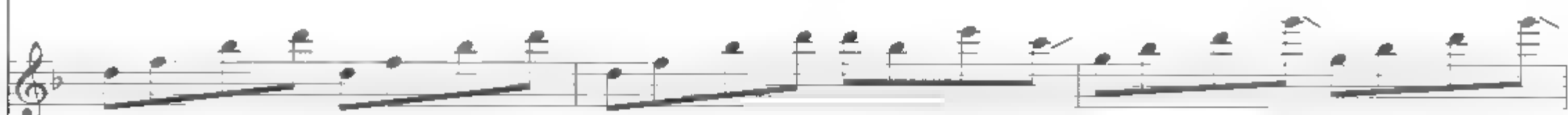
She's a cage for ev - 'ry un - clean spir - it,



12 10 11 10 11 12 13 15 14 13 15 14 13 13 14 12 13 12 13 12



ev - 'ry filth - y bird, and makes us drink the pot - son



12 10 11 10 12 10 11 10 11 12 13 17 15 15 20 17 15 15 20

F5 C5 Bb5

wine to for - ni cat - ing with our kings

To Coda 2

To Coda 1

End double-time feel

A5 A/C#

Fall en now s Bab y lon the

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (last 4 meas.) Gtr. 3: tacet

D5 F5 D5 G5 D5 Ab5 D5 G5 D5 F5 G5 D5 F5 D5 G5 D5 Ab5 D5 F5 D5 F5 D5 F5

great

Gtrs. 1 & 2: w/ Rhy. Fig. 3

Bb5 G5 G#5 A5 Bb5 A5 Bb5 B5 C5

great

Double-time feel

Gtrs 1 & 2: w/ Rhy Fig. 4

F5

C5

Bb5

8va

Gtr 5

F5

C5

Bb5

Gtr 4

Gtr 5 tacet

G5

F5

8va

PM

C5

Bb5

Gtr 4

Gtr 5 *8va*

Gtr 4 *8va*

loco

22 21 20 19

18 17 16 15

D.S. al Coda 1
End double-time feel

A5

loco

A, C#

18 17 16 15

15 14 13 12

⊕ Coda 1

Interlude

D5^{type2}

Rhy. Fig. 5

End Rhy. Fig. 5

great

12

(12)

5

(5)

Gtr 1 w/ Rhy. Fig. 5 (2 times)
 Gtr 2 w/ Rhy. Fig. 5
 D5

Gtr 4

Gtr 3
divisi

Harm

w. bar

Pitch: E
B

Gtr 2. w/ Rhy. Fig. 2 (1st 2 meas., 4 times)
 Gtr 3 tacet

Gtr 4

Harm

w. bar

Pitch: E
B

Gtr 4 tacet

D5 F5 D5 G5 D5 Ab5 D5 G5 D5 F5 G5 D5 F5 D5 G5 D5 Ab5 D5 G5 D5 F5 G5

Gtr 1

Harm

w. bar

Pitch: E
B

Bridge

D5 C5 F#5 G5 Ab5 G5 F5 D5

F5 G5 Ab5 G5 F5 D5

Gtrs. 1 & 2 w/ Rhy. Fig. 6 (7 times)

C5 F#5 G5 Ab5 G5 F5 D5

Harm

w. bar

Pitch: E
B

Rhy. Fig. 6

End Rhy. Fig. 6

Harm

w. bar

Pitch: E
B

*Composite arrangement

F5 G5 Ab5 G5 F5 D5 C5 F#5 G5 Ab5 G5 F5 D5 F5 G5 Ab5 G5 F5 D5

struck to the ground. Flee the burn - ing, greed - y cit - y,

C5 F#5 G5 Ab5 G5 F5 D5 F5 G5 Ab5 G5 F5 D5 C5 F#5 G5 Ab5 G5 F5 D5

look - in' back on her to see there's noth - ing a - round. I don't be - lieve in fair - y tales and

Gtr 4

Riff B

10 8 11 8 9 8 10 7

F5 G5 Ab5 G5 F5 D5 C5 F#5 G5 Ab5 G5 F5 D5 F5 G5 Ab5 G5 F5 D5

no one wants to go to hell We've made the wrong de - ci - sion and it's eas - y to see. Now

End Riff B

End Riff B

7 10 8 9 8 10 7 10 8 11 8 9 8 10 7 10 8 9 8 10 7

Gtr 4 w/ Riff B

C5 F#5 G5 Ab5 G5 F5 D5 F5 G5 Ab5 G5 F5 D5 C5 F#5 G5 Ab5 G5 F5 D5

if you wan - na serve a - bove or be a king be - low with us, you're wel - come to the cit - y where your

Gtr 5

10 8 10 18 17 15 10 10 8 10 13 10 10 8 10 18 17 15 10 10

Gtrs. 1 & 2 w/ Rhy Fig. 3
Gtr 5 tacet

F5 G5 Ab5 G5 F5 D5 Bb5 G5 G#5 A5 Bb5

fu - ture is set _____ for - ev - er _____ (Ah.) _____

8va

Gtr 4

(10) 8 10 13 10

12 12 12 13 14 15

D.S.S. al Coda 2

Chorus
Double-time feel

A5 Bb5 B5 C5 F5

Gtr 4 tacet
C5

Gtrs.
1 & 2

She's a dwell - ing place for

Gtr 4

14 15 12 13 16

Gtr 3

15 14 13 13 13 12 13 12 13 12

15 14 15 14 13 14 12 14 12

⊕ Coda 2

Chorus

A5 A/C# A5

Bab - y - lon the great. She's a

Gtr 4

Gtr 3

8va

12 10 9 10 10 9 10 9 10 10 12 10 9 12 19 18 17 17 19 18 17 17

E5 D5

dwell - ing place for de - mons. She's a

16 17 17 18 19 17 17 16

18 16 17 16 17 16 15 14 14 15 14 15 14 14 15 16 17

A5^{7b} E5 D5^{7b}

cage for ev - 'ry un - clean spir - it, ev - 'ry filth y

17 17 17 19 | 16 19 17 17 | 17 16 17 19

19 18 17 17 | 18 16 17 16 | 16 14 15 14 | 16 14 15 14

B5 A5^{7b}

bird and makes us drink the poi - son wine to for m -

16 17 19 17 | 16 19 19 19 | 17 18 19 17

16 14 15 14 14 15 16 17 | 21 19 19 19 19 19 | 19 18 17 17 18 17 17

E5 D5^v

cat - ing with our kings. Fail - en

16 16 16 16 1/2 16 19 19 17 1

18 16 17 16 16 17 16 16 14 15 14 15 14 17 15 14 15 16 15 14 15

End double-time feel

C#5 C#/E#

now is Bab - y - lon the

19 17 16 19 18 15

14 15 14 15 17 15 14 15 16 14 13 14 14 14 13 14 13 14 15 14 13 15

Outro

Gtrs. 1 & 2: w/ Rhy Fig 1

Gtr 4 tacet

F#5

D5

D#5

great Ah

love

Gtr 4

Gtr 3

Gtr 1

14 16 (16) 11 (14) 10 11 13 13/14 9 9 (9) 10 9 10 10 (10) (10) 19 9 10 10/12 10

C5

F5

D#5

B#5

10 (10) 10 9 10 12 13 (13) 13 (13) 15 (15) 13 15 17 17 17

Segue to "Burn It Down"

Faster ♩ = 176

Gtr 3 tacet

A5

Gtr 1 & 2

Gtr 3

Gtr 4

Gtr 5

1/2

20

*Harm.

**Harm

PS

1.1 1.1 1.1 1.1 1.1 1.8 1.8 1.8 1.8 1.8 1.9 1.9 1.9 1.9 1.9

Pitch G# C#

*Harmonic located one-tenth the distance between the 2nd & 3rd frets

**Harmonic located eight-tenths the distance between the 2nd & 3rd frets.

Carry On Wayward Son

Words and Music by Kerry Livgren

Intro

Moderate Rock ♩ = 124

N.C.

Car - ry on my way - ward son _____ There'll be peace when you ____ are done _

Lay your wear - y head ____ to rest. _____ Don't you cry no ____ more

Gtrs 1 & 2 (elec.) *N.C. Riff A

1. 2.

C D G D/F# End Riff A G D/F#

f w. Jst

TAB

5 3 5 3 (3) 5 3 5 5 5 7 5 7 5 3 5 3 5 2 5 3 5 2 (2)

*Chord symbols reflect overall tonality

(♩ = ♩.)

Gtr 1 E7#9 Rhy. Fig. 1

F#m7 Em7

End Rhy. Fig. 1

steady gliss

Gtr 2 Rhy. Fig. 1A

End Rhy. Fig. 1A

PM

Guitar Solo

(♩ = ♩.)

Gtrs 1 & 2: w/ Riff A. 2 times, single

N.C.

Gtr 3 (elec.)

C D G D/F#

f w. dist

full

5 5 7 5 7 5 7 6 5 3 5 (5) 2 5 2 0 5 2 0 5 2 0 5 2 0 5 2 0 5 17 (17)

C D G D/F#

8va

full

(17) 19 17 20 17 20 17 20 17 17 20 17 20 19 17 17 (17) 5 5 8 5 5 8 5 8 7 5 7 5

12/8

(♩ = ♩)

Gtrs. 1 & 2. w/ Rhy Figs. 1 & 1A
E7#9

8va

dim

full

(22)

full

(22)

full

(22)

full

(22)

12/8

(♩ = ♩)

Am

G

Am

G

Fmaj7

Ah

Gtr 3 loco

5 5 5 7 5 7 7 8

Gtr

Gtr 2 divisi

5 5 5 8 5 8 8 10 7 9

12/8

Verse

Gtrs. 1, 2 & 3 tacet

Am

G6

Fmaj7

G6

Am

G6

Fmaj7

G6

1. Once I rose a - bove the noise and con fu - sion just to get a glimpse be - yond this il - lu - sion.

Dm

C

Bb

C

Dm

C

G

I was soar - ing ev - er high - er, but I flew too high.

Am G6 Fmaj7 G6 Am G6 Fmaj7 G6

'Though my eyes could see, I still was a blind man. 'Though my mind could think, I still was a mad - man

Gtr 4 Rhy. Fig. 2
(ACOUSTIC)
mf
let ring throughout

Dm C Bb C Dm C G

I hear the voi - ces when I'm dream - ing. I can hear them say

End Rhy. Fig. 2

Chorus

Gtr 4 tacet
Am C G Fsus2 Am C G

"Car - ry on, my way - ward son, [There'll be peace when you are done

Gtr 1 Rhy. Fig. 3
w/ clean tone
let ring throughout

Am C G Fadd9 F NC

Lay your wear - y head to rest Don't you cry no

End Rhy. Fig. 3

Gtrs. 1 & 2 w/ Riff A, 2 times
N.C. C

D G D/F# C D G D/F#

more ~

Verse

Gtr 4 w/ Rhy Fig. 2, 2 times, single

Gtrs 1 & 2 tacet

Am G6 Fmaj7 G6 Am G6 Fmaj7 G6

2 Mas quer ad - ing as a man with a rea - son My cha - rade is the e - vent of the sea - son

Dm C Bb C Dm C G

And if I claim to be a wise man, at it sure - ly means that I don't know.

Am G6 Fmaj7 G6 Am G6 Fmaj7 G6

On a storm - y sea of mov - ing e - mo - tion. Tossed a - bout, I'm like a ship on the o - cean

Dm C Bb C Dm C G

I set a course for winds of for - tune But I hear the voi - ces say

Chorus

Gtr. 1. w/ Rhy Fig. 3, single

Am C G F#sus2 Am C G

'Car - ry on my way ward son There'll be peace when you are done

Am C G Fadd9 To Coda ⊕ F N C

Lay your wear y head to rest Don't you cry no more." No!

Interlude

N.C.(Am)

*D5 C5

N.C.(Am)

D5

*Gtrs 1 (dist.) & 2

slight P M

*composite arrangement

*Gtr 1 plays bottom notes of chords only

D5 C5 Bb5 N.C. D5 C5 G5

Now your life's no lon-ger emp - ty. — Sure-ly, heav-en waits_ for_ you _

Gtrs. 1 & 2

Gtr. 1

Gtr. 2

7 7 5 5 1 0 0/0 5/1 0 5 5/2 7 7 5 5 3 5 5 3

*Gtr. 1 to the left of slash in TAB

⊕ Coda

F N.C.

(Don't you cry. — Don't you cry no more —)

(♩ = ♩.)

Gtrs. 1 & 2. w/ Rhy Figs 1 & 1A, 2 times

E7#9

F#m7 Em7 E7#9 F#m7 Em7

Guitar Solo

N.C. (F#m7) A5 E5 Gtrs. 1 & 2: w/ Rhy Fig. 4, 2 1/2 times N.C. (F#m7)

Gtr. 1

full

grad. bend

full

full

17 17 (17) 14 16 14 16 14 (14) 17 14 17 17 17 (17) 14 17 (17)

Gtrs. 1 & 2

Rhy. Fig. 4

End Rhy. Fig. 4

slight P.M.

2 2 4 2 2 4 2 2 0 0 1 2 0 0

A5 E5 N.C. (F#m7) A5 E5

full

1 2

full

17 19 (19) 14 17 14 (14) 14 17 14 17 14 16 (16) 2 4 4

[illegible]

Qtr 3. w/ Fil. I

F#m7 Em7

Gtr 3 tacet
E7#9

The musical score for measures 1-4 is presented in a system of five staves. The top staff is for the guitar, featuring a tremolo effect (indicated by a wavy line) and a series of eighth notes. The second staff is for the string quartet, with various musical notations including eighth notes, sixteenth notes, and a tremolo effect. The third staff is for the guitar, with a tremolo effect and a series of eighth notes. The fourth staff is for the string quartet, with various musical notations including eighth notes, sixteenth notes, and a tremolo effect. The fifth staff is for the guitar, with a tremolo effect and a series of eighth notes. The score includes a guitar part with a tremolo effect and a string quartet part with various musical notations.

F#m7 Em7
 Gtr 3
 PM
 full
 (4) 2 4 (4) (2 5) 2
 N.C. (F#m7) A5 E5 N.C. (F#m7) A5 E5
 full 1/4 full 1 hold bend full 1/4
 (2) 4 4 2 4 2 2 (2) (2) X 17 16 17 16 (16) 14 16 16 14
 N.C. (F#m7) 8va A5 E5 Am G Am G Fmaj7
 full 1/2 full
 17 17 14 17 14 14 17 14 14 (14) 5 5 5 7 5 7 7/8
 Gtr. 1
 Gtr. 2
 divisi
 5 5 5 8 5 8 8/10 7/9

Fill 1
 Gtr 3
 8va
 f
 w/ echo repeats
 full full
 22 22 (22) (22)
 T
 A
 B

Words and Music by Jani Lane

Intro

*Gtrs. 1 & 2 (dist.)

Chorus

Rhy. Fig. 1

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal melody line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The melody begins with a treble clef and a key signature of one flat (B-flat). The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The second system continues the melody and accompaniment, ending with a final chord. The score is written in a clear, legible font, with notes and rests clearly visible.

D5 A N.C.

 Sweet cher - ry pie, — yeah. Wow!

Gtr 2

1 2 3 4

End Rhy. Fig. 1

let ring

PM PM PM PM PM PM - 1 PM PM

37

G5 A5

Heh, beh. I. Well, ... End Riff A

Riff A
Gtrs. 1 & 2

P.M. P.M. P.M. P.M. 1/4

0 7 0 0 5 0 4 0 5 5 0 7 0 0 5 0 5 4 2 0

Verse
E5 D5 A

swing-in' on the front porch, swing-in' on the lawn, swing-in' where we want 'cause there ain't no-bod-y home..

Gtr. 2

Gtr. 1

E5 D5 A

Swing-in' to the left and swing-in' to the right, I think a-bout base-ball, I'll swing all night, yeah..

14 0 2 0 2 0 0 2

Rhy. Fig. 2 End Rhy. Fig. 2

Gtrs. & 2 w Riff A
N.C. G5 A5

Yeah, yeah, huh'

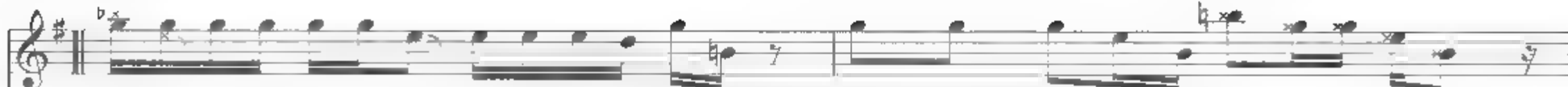
Verse

2nd time, Gtrs. 1 & 2 w/ Full 1

E5

D5

A



2 Swing-in' in the liv-in' room, swing in' in the kitch-en, most folks don't 'cause they're too bus-y bitch-in'.
3. Swing-in' to the drums, swing-in' to gui-tar, swing-in' to the bass in the back of my car

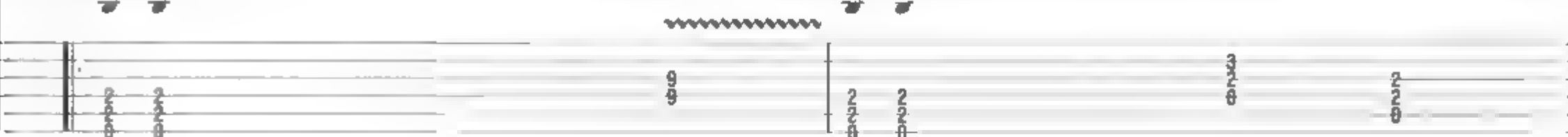
Gtr 2 Rhy. Fig. 3A

End Rhy. Fig. 3A



Gtr 1 Rhy. Fig. 3

End Rhy. Fig. 3



Gtr 1 w/ Rhy Fig. 2

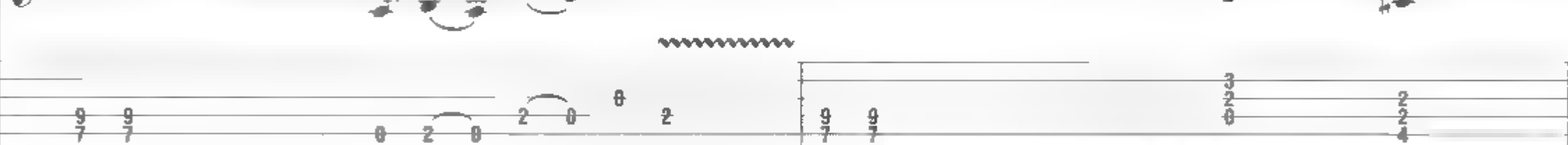
E5

D5

A



Swing in' in there 'cause she want-ed me to feed her, so I mixed up the bat-ter and. (she _ licked the beat-er) !
Ain't got mon-ey, ain't got no gas, but we'll get where we're go-ing if we swing real fast. }



Chorus

1st time, Gtr 1 w/ Rhy Fig. 1 (2 times)

2nd time, Gtr 1 w/ Rhy Fig. 1 (1 3/4 times,

E5

G5

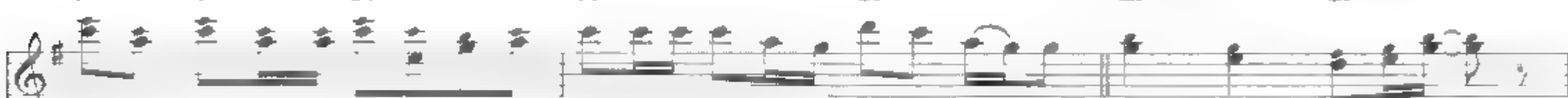
A5

C5

D5

F5

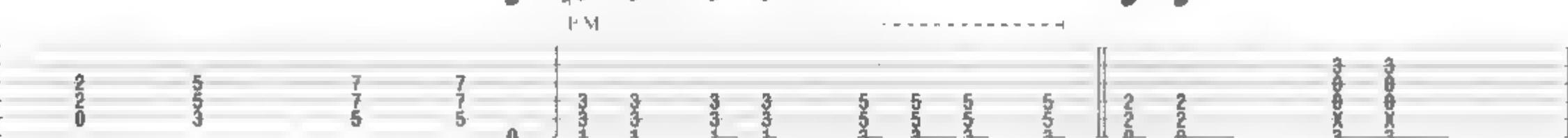
G5



I scream, you scream, we all scream for her. Don't e-ven try 'cause you can't ig-nore _ her. She's my cher-ry pie, _

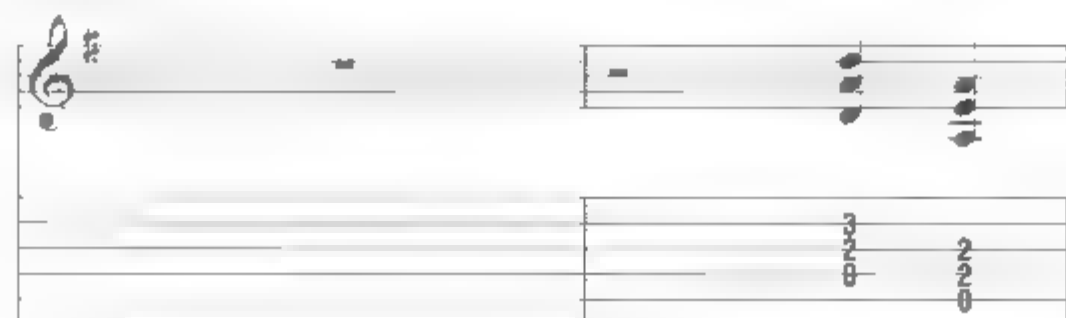
Gtrs. 1 & 2

Gtr 2



Full 1

Gtrs. 1 & 2



Guitar Solo

A5 B5

A5 B5

A5 B5 N.C.

A5 B5

A5 B5

A5

G#5

Yeah! (Swing it!) All night long.

Staff 1: Treble clef, key of D major. Notes: D4 (fret 0), A4 (fret 2), B4 (fret 3), A4 (fret 2), D4 (fret 0). Fret numbers: 0, 2, 3, 2, 0. Chords: A5, B5, A5, B5, N.C. (Natural Chord).

*Gtr 3 (dist.)

Staff 2: Treble clef, key of D major. Notes: D4 (fret 0), A4 (fret 2), B4 (fret 3), A4 (fret 2), D4 (fret 0). Fret numbers: 0, 2, 3, 2, 0. Chords: A5, B5, A5, B5, N.C. (Natural Chord). Dynamics: *f* (forte). Phrasing: "let ring ---".

*C.C. DeVille

Rhy. Fig. 4

Gtrs. 1 & 2

Staff 3: Treble clef, key of D major. Notes: D4 (fret 0), A4 (fret 2), B4 (fret 3), A4 (fret 2), D4 (fret 0). Fret numbers: 0, 2, 3, 2, 0. Chords: A5, B5, A5, B5, N.C. (Natural Chord). Rhythm: Rhy. Fig. 4. End Rhy. Fig. 4.

Gtrs. 1 & 2: w/ Rhy. Fig. 4

A5 B5 A5 B5 A5 B5 N.C.

A5 B5 A5 B5 A5 G#5

Staff 4: Treble clef, key of D major. Notes: D4 (fret 0), A4 (fret 2), B4 (fret 3), A4 (fret 2), D4 (fret 0). Fret numbers: 0, 2, 3, 2, 0. Chords: A5, B5, A5, B5, N.C. (Natural Chord). Rhythm: Rhy. Fig. 4. End Rhy. Fig. 4.

Gtr 3

Staff 5: Treble clef, key of D major. Notes: D4 (fret 0), A4 (fret 2), B4 (fret 3), A4 (fret 2), D4 (fret 0). Fret numbers: 0, 2, 3, 2, 0. Chords: A5, B5, A5, B5, N.C. (Natural Chord). Dynamics: *f* (forte). Phrasing: "Harm w bar".

N.C.

D5 C5

Staff 6: Treble clef, key of D major. Notes: D4 (fret 0), A4 (fret 2), B4 (fret 3), A4 (fret 2), D4 (fret 0). Fret numbers: 0, 2, 3, 2, 0. Chords: A5, B5, A5, B5, N.C. (Natural Chord). Dynamics: *f* (forte). Phrasing: "Pitch A".

Gtrs. 1 & 2

Staff 7: Treble clef, key of D major. Notes: D4 (fret 0), A4 (fret 2), B4 (fret 3), A4 (fret 2), D4 (fret 0). Fret numbers: 0, 2, 3, 2, 0. Chords: A5, B5, A5, B5, N.C. (Natural Chord). Dynamics: *f* (forte). Phrasing: "PM" (Palm Mute).

NC

C5 D5

I'm a trained professional

5 5 5 8 7 7 5 0 15 14 17 15 18 16 19 17 20 17 20 20

PM PM PM PM PM PM

0 7 0 0 5 0 4 0 5 5 0 7 0 0 5 0 5 4 2 5 7 5

Verse

Gtrs. 1 & 2 w/ Rhy Figs. 3 & 3A

E5

Gtr 3 tacet

D5 A

4. Swing in' in the bath - room, swing - in' on the floor, swing in' so hard, — for - got to lock the door. —

8 a 22 22 22 22

E5

In walk her dad - dy stand - in' six foot four, said, "You ain't gon - na swing with my daugh - ter no more."

Gtr 2

Gtr

9 9 0 2 0 2 0 2 9 7 11 2 2 0 2 0 0 2 2 0 2

Chorus

A5 C5 D5 F5 G5

She's my cher - ry pie, — cool drink of wa - ter, such a sweet sur - prise. —

Rhy Fig. 5
Gtrs. 1 & 2

A5 C5 G5 D5 Dsus4 D

Tastes so good, make a grown man cry. Sweet cher - ry pie. — Oh, yeah!

End Rhy. Fig. 4

Gtrs. 1 & 2 w/ Rhy Fig. 5

A5 C5 D5 F5 G5 A5 C5 G5 D5 Dsus4 D

She's my cher-ry pie, — put a smile on your face ten miles wide. — Looks so good, bring a tear to your eye. Sweet cher - ry pie,

C5 G5 D5 F5 G5

sweet cher - ry pie, — yeah!

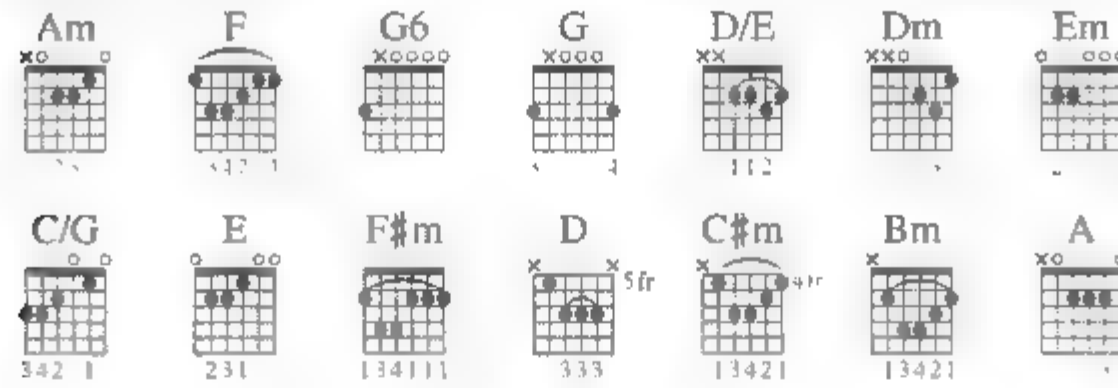
Gtrs. 1 & 2

F5 G5 NC

Hub! Swing it!

Crazy on You

Words and Music by Ann Wilson, Nancy Wilson and Roger Fisher



Prelude
Moderately fast ♩ = 150 (♩ ♩ ♩)

Gtr 1 (acous.) *mf* 3 *let ring throughout w/ fingers*

*Am Am13 B5 A C# A Am

*Chord symbols reflect implied harmony

Am13 Am/C E5 E7 A/E E G

2. Am13 Bm7/A G

Harm

3. Am13 D C Am G D7/E#

*Played as even eighth notes

E7 Free time (♩ ♩) Dm E7

Intro Faster ♩ = 130 Am F

w/ pick

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Am F G6

con n sashes

* Am Rhy. Fig. 1 F G6 Am F

Gtr. 1

Riff A

Gtr. 2 (elec.)

f w/d st

*See top of 1st page of song for chord diagrams pertaining to rhythm sections

G6 Am G F

Verse

4 time Ctr 2 (elec)
2nd & 3rd times Ctr 2 w Fill 1 Ctr 2 times
Am

G6 End Rhy. Fig. 1

con n in notation

1 We may still have time, we might
love is the eve ning breeze
was a wil low last night

End Riff A Rhy. Fig. 2

Fill 1

Ctr 2

mp

D C#m D

cry - ing in pain, what - cha gon-na do when ev - 'ry - bod - y's in - sane?

Oo.

C#m D C#m

So a - fraid of won - ders, so a - fraid of you, what-cha gon - na do?

Oo.

Bm Ctr 2 tacet A

So a - fraid of won - ders, so a - fraid of you, what-cha gon - na do?

Oo.

Riff B Ctr 3

14 15 14 14 17 14 10 14 17 14 14 15 14

Gtr 3 tacet
E

End Rhy. Fig. 3

Esus4

*Voc. Fig. 2 (cont. in notation)

Ah

End Riff B

14 17 14 19 14 17 14 15 14 14 17

*Refers to downstemmed voc. only

End Voc. Fig. 2

Oo

Cra

End Voc. Fig. 1

Gtr 1

Chorus

Gtr. 1, w/ Rhy. Fig. 1
Gtr 2 w/ Riff A
Am

F

G6

Am

F

zy on you cra - zy on you

G6

Am

G

F

D.S. al Coda

G6

Let me go cra - zy, cra - zy on you, oo. 3.1

⊕ Coda

Chorus

Gtr 1 w/ Rhy Fig 1 (1st 6 meas.)

Gtr 2 w/ Riff A (1st 6 meas.)

E Am F G6 Am F

sweet flow-ing love. Cra - zy, Yeah. cra - zy, on

Gtr 1 w/ Rhy Fill 1 (1st meas.)

Gtr 2 w/ Fill 2 (1st meas.)

G6 Am G F Am

you. Let me go cra - zy, cra - zy on you, oo Cra

Gtr 1 w/ *Rhy Fig 1 (1st 6 meas.)

Gtr 2 w/ *Riff A (1st 6 meas.)

F G6 Am F

zy on you, cra zy on you

Gtr 4 (elec.)

f w/ dist

(15) 13 15 15 (15) 13

Gtr 5 (elec.)

f w/ dist
./2

12 (12) 10 12 12 (12) 10

*Beat 1 is tied from the previous meas., not struck

Gtr 1 w/ Rhy Fill 1 (1st meas.)

Gtr 2 w/ Fill 2 (1st meas.)

G6 Am G F Am

Let me go cra - zy cra zy on you, yeah

(13) 16 16 16 14 (14) 12 13 13

(10) 12 (12) 10 (10) 12 10 10

Gtr 1 w/ *Rhy Fig. 1 (1st 6 meas.)
Gtr 2 w/ *R.f.f A (1st 6 meas.)

F G6 Am F G6

Oo

100

15 12 10 15 17 15 17 18 20

10 12 13 10 12 13 10 12 13 15

* Beat 1 is tied from the previous meas. not struck

Gtr 1 w/ Rhy Fill 1
Gtr 2 w/ Fil. 2

Am G F Am

Oo 1

grad bend 1 2

20 17 19 19 15 17 (17) 17 19 19 (19)

15 12 14 14 10 13 (13) 12 15 15 (15)

grad bend

Interlude

Bkgd. Voc w/ Voc Fig 1
Gtr 1 w/ Rhy Fig 3
Gtrs 4 & 5 tacet

Gtr 2 F#m D6 C#m D

w/ clean tone

2 4 5 2 4 5 (5) 4 6 7 4 6 7 (7)

Gtr 6 (elec) mp w/ clean tone (cont. in slashes)

9 10 11

Gtr 6 C#m D C#m

Gtr 2

6 7 9 6 7 7 (7) 6 7 9 7 9 10 (10)

Bm

Gtr 5 w/ Riff B

hold bend hold bend

(10) 10 10 10 (10) 10 10 10 (10)

Gtrs. 2 & 6 tacet

Gtr 1 E

Bkgd. Voc w/ Voc Fig. 2

F#m11/E

Emaj7

Aadd9/E

Asus7/E

Outro-Chorus

Gtr 1 w/ Rhy Fig. 1 (1st 6 meas.)

Gtr 2 w/ Riff A (1st 6 meas.)

Am F G6 Am F G6

Cra - zy on you cra zy on you Let me go

Am G F Am

cra - zy, cra zy on you, oh

Gtr 1 w *Rhy Fig. 1
Gtr 2 w *Fill 2

* Last meas w fermata

Cross Road Blues

(Crossroads)

Words and Music by Robert Johnson

Intro

Moderately Fast Rock ♩ = 130

Gtr 1 (dist.) *A

*Chord symbols reflect overall tonality throughout

Verse

to the cross - roads, fell down on my knee. Down
 went down to the cross - road, tried to flag a nde. Down
 go - in' down to Rose - dale, take my nd - er by my side. Go - in'

D A

to the cross - roads fell down on my knee, —
 to the cross - road, tried to flag a — ride —
 down to Rose-dale take my rid - er by my side —

No —
 We can

PM

F D/F# A

Asked the Lord a - bove for mer-cy, "Take me if you please"
 bod-y seemed to know me. ev - 'ry-bod - y passed me by 2 1
 still bar - rel house ba - by, 3 Well I'm.

PM

*T = T_h mb

To Coda ⊕

Guitar Solo

3. D A

on the riv - er side.

PM

mf *f*

D A D

let ring — — — full full

A F

13 15 13 14 14 12 12 12 10 12 12 14 14

let ring

D.S. al Coda
(3rd Verse, 3rd ending)

[illegible]

⊕ Coda

Guitar Solo
A

δva

let ring₄ let ring₄ let ring₄

E D

1/2 full full 1/2

A

full

E A

δva

full rake₄ full

D

ful full

A

δva

let ring.....₄ let ring.....₄

E

D

δva

1/2 full 1/2 full

A E

let ring₄ let ring₄

A

δva

1/2 full 1/2 full 1/2 full 1/2 full 1/2 full 1/2 full

let ring₄ let ring₄

By Edgar Winter



Moderately slow Rock = 96

B

Gr 2 tacet

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4

Gm7

F

Gm C Gm7 C

Gtr 2

Gtr 1 Gm C Gm7 C9

G

Gm Rhy. Fig. 1 C9 Gtr 2 tacet Gm C9 End Rhy. Fig. 1

*Gtr 6 *mf*

**Gtr 4 *mf*

Gtr 5 *mf* *above*

Gtr 2 *divisi*

Gtr 1 *divisi*

*Organ arr. for gtr

10 12 10 11 13 10 12 10 11 13 15 13

7 8 10 7 9 10 8 10 7

10 7 9 10 8 10 11 10

5 4 5 2 3 2 3 5 3 2 3 5 6 5 6 7 5

6 5 6 8 5 4 5 7 8 7 8 5 7 6 7 8

10 12 11 12 5 6 6 5

5 7 6 7 8 9 10 10 12 11 12 12 14 13 14 15 15 15 17/14 15 18/15 17 18 20

2 3 2 3 5 3 5 7 5 7 8 7 8 10 9 10 12 10 12 9 10 10 13 15

* Gtr 5 w left of slashes (11/14)

f
w dist

HGtrs 4 & 5 tacet
G7(no 3rd)

Gtr 1

(2nd time, cont. in notation)

I

Gtr 6

Gtr 1 *divisi*

G5 F5 G5 F5 NC G5 F5 G5 Bb5 NC

J

Gm, 1 & 5+ (dist)

Gm Am, G Bb/G C/G Bb/G C G

**w wah wah

Gtr 6

*Wah indications: ○ = open (toe up), + = closed (toe down)
**Gtr 1 only

K

Bb G C G Bb G NC

Gtrs 1, 5 & 6 tacet
(Drums)

Double-time ♩=162

3 11 2/4 12/8

wah-wah off

3 11 2/4 12/8

L

A tempo (♩ = 96)

Gtr 1

N.C. G5 N.C. G5 N.C. G5 Bb5 N.C. G5 F5 *Play 3 times*

M

N.C. G5 Bb5 G5 N.C. 5

Hi-hat (Drums enter)

6

N

G5 F5 G5 Bb5 G5 F5 G5 N.C. G5 F5 G5 Bb5

Gtr 1

Gtr 2 *divisi*

Gtr 2 tacet
 G5 F5 G5 N.C.
 Cur 1
 P5
 5 5 5 5 5 5
 0 1 2 3 1 3 3 1 3 1 3 1 5 3 +3 1 3 1 3 X X

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of one flat (B-flat). It begins with a treble clef and a key signature of one flat. The melody is written in a simple, folk-like style. The bottom staff is in bass clef and contains a series of numbers (0, 1, 2, 3, 1, 3, 1, 3, 1, 3, 1) which likely represent a sequence of notes or chords. The score is divided into two measures by a double bar line. The first measure is in 5/4 time, and the second measure is in 4/4 time. The title 'The Rose Tree' is written in a decorative font at the top right of the page.

Free time

The figure consists of six horizontal musical staves.
 - Staff 1: A single sine wave oscillating between two levels.
 - Staff 2: Labeled 'Pitches F' below it; it shows a cluster of several notes (F, G, A, B) with wavy lines above them indicating vibrato or movement.
 - Staff 3: Labeled 'fdbx' below it; it shows a similar sine wave to the first staff.
 - Staff 4: Labeled 'CS' below it; it shows a more complex waveform with multiple peaks and valleys.
 - Staff 5: Labeled 'Lubk *' below it; it shows a series of diamond-shaped pulses connected by dashed arcs.
 - Staff 6: Labeled '()' below it; it shows five groups of notes, each enclosed in parentheses, representing articulated sounds.

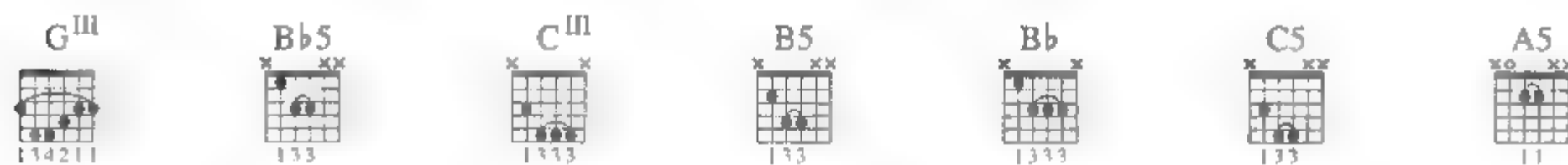
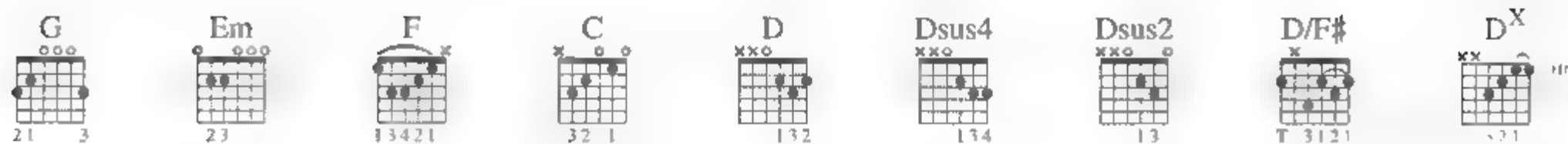
* Using a guitar with Les Paul style electronics, set lead volume to 0 and rhythm volume to 10. Strike the strings while the pickup selector switch is in the lead position, then flip the switch in the rhythm indicated to simulate the re-attack.

[illegible]

The musical score is divided into two systems. The first system features a guitar part on a six-string staff with a treble clef and a key signature of one sharp (F#). The guitar part consists of four measures of eighth-note chords, each beamed in pairs, followed by a double bar line and a final measure with a single eighth note. The bass part is on a four-string staff with a bass clef and a key signature of one sharp. It contains four measures of eighth-note chords, each beamed in pairs, followed by a double bar line and a final measure with a single eighth note. The second system continues the guitar part with a measure of a single eighth note, followed by a double bar line and a final measure with a single eighth note. The bass part continues with a measure of a single eighth note, followed by a double bar line and a final measure with a single eighth note. The score is written for a guitar and a bass, with the guitar part on a six-string staff and the bass part on a four-string staff. The key signature is one sharp (F#), and the time signature is 4/4. The guitar part is written in a style that suggests a specific fingering or technique, with the notes beamed in pairs. The bass part is written in a style that suggests a specific fingering or technique, with the notes beamed in pairs. The score is written for a guitar and a bass, with the guitar part on a six-string staff and the bass part on a four-string staff. The key signature is one sharp (F#), and the time signature is 4/4. The guitar part is written in a style that suggests a specific fingering or technique, with the notes beamed in pairs. The bass part is written in a style that suggests a specific fingering or technique, with the notes beamed in pairs.

Free Bird

Words and Music by Allen Collins and Ronnie Van Zant



Intro
Slow Rock ♩ = 60

Gtr 1 (acous) *mf*

G (1# 6 2fr) Em F C D

Gtr 2 (elec) *mf* (clean tone w/ phaser)

TAB

0 2

G (1# 6 2fr) Em F C

Gtr 2 Rhy. Fig. 1

0 2 0 2 0 0 0 2 0 2 2 2 2 2 2 2 3 3 0 2 3 2 0

Dsus4 D Dsus2 D Gtr 2 w/ Rhy Fig 1 G D/F# Em

Rhy. Fig. 1A

Gtr 3 (w/ slide) End Rhy. Fig. 1

Ct 2 *divisi*

0 2 3 0 2 3 0 2 3 0 2 7 12 11 12 11 12 (12) 11 9 7 9 11 7 9 (9) 9 7 9 9

F C Dsus4D Dsus4D Dsus4D Dsus4D G D/F#

10 10 10 9 10 10 (10) 5 4 5 7 (7) 5 7 (7) 19 17 18 19 (19) 11 12 11 12 11 12 12

Em I C Dsus4D Dsus4D Dsus4D Dsus4D End Rhy. Fig. 1A

12 11 9 (9) 4 (4) 9 7 9 9 10 10 10 9 10 10 (10) 5 4 5 7 (7) 5 7 7 6 7 7 9

Verse

Gtr 1 w/ Rhy. Fig. 1A, 2 times

Gtr 2 w/ Rhy. Fig. 1, 4 times

G D/F# Em F C

I If I leave here to-mor - row, would you still re-mem - ber me?

12 7 9 9 8 9 9 10 1 2 5 4 5 7

Dsus4 D Dsus4 D Dsus4 D Dsus4 D G D/F# Em

Well, I must be trav-el-ing on now.

(7) 6 7 (7) 19 19 17 18 19 (19) 11 12 7 9 9 8 9 9

F C Dsus4 D Dsus4 D Dsus4 D Dsus4 D G D/F#

'cause there's too many places I've got to see. — But if I — stay here with you, —

10 9 10 7 1 5 4 5 7 (7) 6 7 6 7 (7) 19 19 18/19 18/19 (19) 11/12 (12)

Em F C Dsus4 D Dsus4 D Dsus4 D Dsus4 D

— girl, — things just could-n't be the same. —

7 9 9 8 9 9 10 1 5 4 5 7 (7) 6 7 7 6 7 9 9

G D/F# Em F C

'Cause I'm as — free — as a bird — now, — and this bird — you can-not change. —

12 (12) 11 12 (12) 11 9 (9) 9 7 9 9 10 3 10 9 10 12

Dsus4 D Dsus4 D Dsus4 D Dsus4 D F C D

Rhy. Fig. 2 End Rhy. Fig. 2

Oh, — and the bird — you can-not change, —

(12) 11 12 12 11 12 11 12 11 12 10 10 9 10 9 10 19 17 19 17 19 17 19 17 17 24 24 10 5 5 10

Gtrs 1 & 2. w/ Rhy Fig. 2, 2 times

F C D F C D

and this bird _ you can-not change. _____ Lord _ knows I can't _ change

The musical score for guitar 1 and 2 consists of a melody line and a bass line. The melody line is written in treble clef with a key signature of one sharp (F#). The bass line is written in bass clef. The melody line has a series of eighth notes and quarter notes, with some notes beamed together. The bass line has a series of eighth notes and quarter notes, with some notes beamed together. The fret numbers for the bass line are: 8/10, 10/9, 10, 10/5, 10, 10/10, 12, (12)/7, 10, 10/9, 10, 10(10)/7, 10, 4 5 \ 7, (7)/6/7, 7/6/7/6/7 7/.

Interlude

Gtr. 1. w/ Rhy Fig. 1A

Gtr. 2: w/ Rhy. Fig. 1, 2 times

G D/F# Em F C

The musical score for guitar 1 and 2 consists of a melody line and a bass line. The melody line is written in treble clef with a key signature of one sharp (F#). The bass line is written in bass clef. The melody line has a series of eighth notes and quarter notes, with some notes beamed together. The bass line has a series of eighth notes and quarter notes, with some notes beamed together. The fret numbers for the bass line are: /12, 11/12 11, 12, (12)/11 \ 9 \ 7 / 9 / 11, 7 / 9, 9 \ 8, 9 9 \ 10, 10, 10 \ 9, 10, 10 (10) \ 5, 4 5 7.

Dsus4 D Dsus4 D Dsus4 D Dsus4 D G D/F# Em

The musical score for guitar 1 and 2 consists of a melody line and a bass line. The melody line is written in treble clef with a key signature of one sharp (F#). The bass line is written in bass clef. The melody line has a series of eighth notes and quarter notes, with some notes beamed together. The bass line has a series of eighth notes and quarter notes, with some notes beamed together. The fret numbers for the bass line are: (7)/6/7, (7)/19 19 \ 17, 17/22, 19, 24 \, 11/12, 11/12 11, (11)/12, (12)/11 \ 9 \ 7 / 9 \ 7, 4/9 9 9 \ 7, 9 9/.

Verse

Gtr. 1. w/ Rhy Fig. 1A, 2 times

Gtr. 2: w/ Rhy Fig. 1, 4 times

F C Dsus4 D Dsus4 D Dsus4 D Dsus4 D G D/F#

2. Bye _ bye, ba - by, it's been sweet.

The musical score for guitar 1 and 2 consists of a melody line and a bass line. The melody line is written in treble clef with a key signature of one sharp (F#). The bass line is written in bass clef. The melody line has a series of eighth notes and quarter notes, with some notes beamed together. The bass line has a series of eighth notes and quarter notes, with some notes beamed together. The fret numbers for the bass line are: /10, 10 10 10 \ 9, 10, 10 (10) \ 5, 4 5 \ 7, (7)/6 7, 7 \ 6 7 7 / 9, 11/12.

Em F C Dsus4 D Dsus4 D Dsus4 D Dsus4 D

— now, — yeah — yeah. — Though this feel in' I — can't change. —

G D/F# Em F C

A please don't — take — it so — bad — ly, — 'cause the Lord knows I'm to blame..

Dsus4 D Dsus4 D Dsus4 D Dsus4 D G D/F#

— But if I — stay — here with — you, —

Em F C Dsus4 D Dsus4 D Dsus4 D Dsus4 D

— girl, — things just could-n't be the same. —

G D/F# Em F C

'Cause I'm as free as a bird now, and this bird you can-not change.

Gtrs. 1 & 2 w/ Rhy. Fig. 2, 1st meas. only
Dsus4 D Dsus4 D Dsus4 D Dsus4 D F C

D Rhy. Fill 1 D^x End Rhy. Fill 1

Gtrs. 1 & 2

Oh, and a bird you can-not change.

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 1st meas. only
F C

Gtrs. 1 & 2 w/ Rhy. Fill 1
D D^x

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 1st meas. only
F C

And this bird you can not change. Lord knows, I can't. change.

Gtrs. 1 & 2: w/ Rhy. Fill 1
D D^x

F C D

Lord help me, I can't. change.

♩ = 120

G III
Rhy. Fig. 3

Bb5

G
⑥
3 fr C III

E
⑥
open
End Rhy. Fig. 3

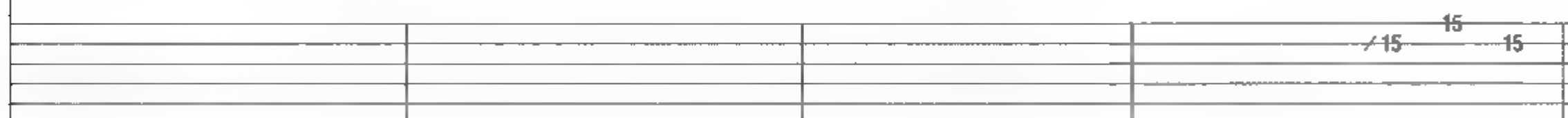


Gtrs 1 & 2. w/ Rhy Fig 3

G III

Bb5

C III



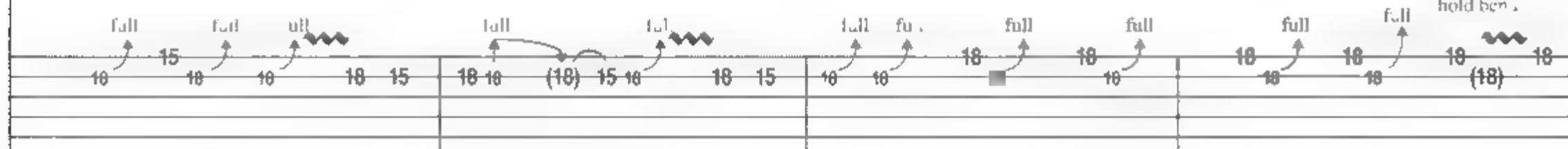
Guitar Solo

Gtrs. 1 & 2 w/ Rhy Fig 3, 4 times

G III

Bb5

C III



G^{III} Bb5 C^{III}

8va

ho J bend

G^{III} Bb5

8va

C^{III}

8va

G^{III} Bb5

Rhy. Fig. 4

Gtrs. 1 & 2

8va

C^{III}

End Rhy. Fig. 4

8va

Gtr 4 w/ Fill 1

Gtrs. 1 & 2; w/ Rhy Fig. 5, 2 times

ciii

Cuts 1 & 2 w Rhy Fig 5 1st 3 reads on y

End Rhy. Fig. 6

The musical score for 'End Rhy. Fig. 6' is presented on a grand staff. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of eighth and sixteenth notes, with some measures containing slurs and accents. The bottom staff is a bass clef with a key signature of one flat (Bb) and a common time signature (C). The bass line features a series of eighth and sixteenth notes, with some measures containing slurs and accents. The score is divided into three measures, with the final measure ending with a double bar line and the text 'End Rhy. Fig. 6'.

[illegible][illegible]

[illegible]

End Rhy. Fig. 8

First system of guitar notation for Gtr 1 & 2. It includes a rhythmic figure at the top, followed by two staves of music. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. Both staves contain musical notation with fingerings (14, 15) and 'full' bends indicated by arrows. The system is divided into three measures.

Second system of guitar notation for Gtr 1 & 2. It includes two staves of music. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. Both staves contain musical notation with fingerings (12, 14, 15) and 'full' bends indicated by arrows. The system is divided into four measures.

Third system of guitar notation for Gtr 1 & 2. It includes two staves of music. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. Both staves contain musical notation with fingerings (12, 14, 15) and 'full' bends indicated by arrows. The system is divided into four measures.

G^{III}

15 15 15 15 15 15 18 18 18

12 12 14 12 14 12 17 17 17

14 14

B^b **C^{III}**

18 18 18 18 18 18 18 18

17 17 17 17 17 17 17 17

(0)

G^{III} **B^b** **C^{III}**

8va

Ops. 3 & 4

18 18 18 18 18 18 18 18

16 16 20 16 16 16 16 16

22

G^{III} **B^b** **C^{III}**

Rhy. Fig. 9

Ops. 1 & 2

8va

22 22 22 22 22 22 22 22

22 22 22 22 22 22 22 22

et seq.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, with lyrics 'The Rose Tree' and 'The Rose Tree' written below it. The melody is a simple, repetitive tune. The second system continues the melody, with lyrics 'The Rose Tree' and 'The Rose Tree' written below it. The melody is a simple, repetitive tune. The score is written in a clear, legible font, with a key signature of one sharp and a common time signature.

Gtrs. 1 & 2: w/ Rhy. Fig 10, 3 times

G5 *loco* Bb5 C5 Bb5

Gtr 3

Gtr 4 *loco*

PM PH

full full full

1 2

(15) (17)

X

Rhy. Fig. 10
Gtrs. & 2

5 7 5 5 7 8 8 10 8 8 10 10 10 12 10 10 12 10 10 12 10 8 8 8 6

3 3 3 3 3 6 6 6 6 6 6 8 8 8 8 8 8 8 8 8 6

8va.....

Gtrs 3 & 4

8va.....

Bb5

G5 Bb5 C5

Gtr 3 8va

8va

Gtr 4

Gtrs. 1 & 2 w/ Rhy Fig. 10, 1st 3 meas. only

Bb5 G5 Bb5 C5

loco

8va

loco

1 1/2

Begin Fade
G
Rhy. Fig. 11

C5 B5 B \flat 5 A5

Gtrs. 1 & 2

15 15 15 17 15 15 15 17 15 15 17 15 (15) 12 14 12 14 12 14

12 14 12 12 15 (15) 14 (14) 12 14 12 14 12 14 12 14 12 14 12 14

B \flat C III B \flat
End Rhy. Fig. 11

12 12 14 12 12 12 15 12 14 12 15 12 15 12 15 12 15 12 15

14 12 14 14 (14) 12 12 14 14 12 12 12 12 14 15 14 15 14 14 15 15

Gtrs. 1 & 2: w/ Rhy. Fig. 11, 3 times

G III B \flat C III

14 15 12 12 15 12 12 12 15 12 15 12 15 12 15 12 15 12 15

14 15 14 15 14 14 12 13 15 17 17 17 15 15 13 13 12 12 13 12 14

First system of musical notation, featuring a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings like *Bb* and *G III*. The bottom staff contains numerical figures (e.g., 15, 12, 14, 15) and fingerings (e.g., 2, 1, 2, full).

Second system of musical notation, featuring a treble clef and a key signature of one flat (Bb). The notation includes various musical symbols such as notes, rests, and dynamic markings like *Bb* and *G III*. The bottom staff contains numerical figures (e.g., 12, 14, 15, 17) and fingerings (e.g., 1, 2, full).

Third system of musical notation, featuring a treble clef and a key signature of one flat (Bb). The notation includes various musical symbols such as notes, rests, and dynamic markings like *Bb* and *G III*. The bottom staff contains numerical figures (e.g., 17, 15, 13, 15) and fingerings (e.g., 1, 2, full). The system concludes with the instruction *Fade Out*.

Godzilla

Words and Music by Donald Roeser



Intro
Moderately ♩ = 90

Gtr 1 w/ Rhy. Fig. 1, 2 times, single

Chord progression for Intro: F#5, B5, C#5, G#5, A5, D#5, E5, B5 VII, F#5, B5, C#5, G#5, A5, D#5, E5, B5 VII.

Rhythm: Rhy. Fig. 1 (dist.) w/ panned delay mf.

Tablature for Gtr 2 (dist.) and Gtr 3 (dist.).

Gtr 2 (dist.) features Riff A and Riff A1, both marked mf and full.

Gtr 3 (dist.) features Riff A1, marked mf and full.

*Two gtrs arr for one

Verse

Gtrs. 2 & 3 tacet

Gtr 1 w/ Rhy. Fig. 1, 6 times

Chord progression for Verse: F#5, B5, C#5, G#5, A5, D#5, E5, B5 VII, F#5, B5, C#5, G#5.

Lyrics: 1. With a pur-pose-ful gri-mace and a ter-ri-ble sound he

End Riff A Gtr 4 (dist.)

End Riff A1

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A5 D#5 E5 B5^{VII} F#5 B5 C#5 G#5 A5 D#5 E5 B5^{VII}

pulls the spin-ning, high ten - sion wires — down

f w/ slide

F#5 B5 C#5 G#5 A5 D#5 E5 B5^{VII} F#5 B5 C#5 G#5

Help-less peo-ple on sub-way trains scream bug-eyed — as he looks in on them

w/ o slide full full hold bend

A5 D#5 E5 B5^{VII} F#5 B5 C#5 G#5 A5 D#5 E5 B5^{VII}

He picks up a bus and he throws it back down, as he wades through the build-ings toward the cen-ter of town. —

F#5 B5 C#5 G#5 A5 D#5 E5 B5^{VII}

PM... PM... PM... full 2

Chorus

Chorus

Chord progression: E5 open, E7sus4 E5 open, E7sus4, E5 open, E7sus4 E5 open, E7sus4 F#5, F#7sus4

Gtr I

Oh, no, they say he's got to go. Go, go God - za-la Whoo

Full score notation for the first system, including guitar and vocal staves.

Chord progression: F#5, F#7sus4 F#5, F#7sus4 E5 open, E7sus4 E5 open, E7sus4, E5 open, E7sus4 E5 open, E7sus4

Oh, no there goes To-kyo. Go, go God

Full score notation for the second system, including guitar and vocal staves.

Chord progression: F#5, F#7sus4 F#5, F#7sus4, F#5, F#7sus4 F#5, F#7sus4

za-la Whoo

Full score notation for the third system, including guitar and vocal staves.

Guitar Solo

Gtr I w/ Rhy Fig 1, 4 times

Chord progression: F#5, B5, C#5, G#5, A5, D#5, E5, B5 VII

Full score notation for the guitar solo, including guitar and bass staves.

[illegible]

Chorus

F5^{open} E7sus4 E5^{open} E7sus4 E5^{open} E7sus4 E5^{open} F7sus4 F#5 F#7sus4 F#5

Gtr 1

Oh no, they say he's got to go. Go, go God - zil la. Who.

8va..... loco

1 1/2 PM

(17) 3 2 0 0 2 (2) 0 10 (10) 18 17 16 14 17 16 14 16 17 15 16 16 15

F#5 **F#7sus4 F#5** **F#7sus4 F#5** **F#7sus4 F#5** **E** **Interlude**
 ④ 2fr ④ 4fr

z.l - la Whoo

Ctrs. 1 & 4 tacet w/ Vocal ad L.b N.C. (F#7) **E5**
 8 Oh

Oh cont r s ash

Chorus **E5 open** **E7sus4 E5 open** **E7sus4** **E5 open** **E7sus4 E5 open** **E7sus4** **F#5** **F#7sus4 F#5** **F#7sus4**
 Ctr no, they say he's got to go Go, go God z.l la Whoo

F#5 **F#7sus4** **F#5** **F#7sus4** **E5 open** **E7sus4** **E5 open** **E7sus4**
 Oh no.

E5^{open} E7sus4 E5^{open} E7sus4 F#5 F#7sus4 F#5 F#7sus4 F#5 F#7sus4 F#5 F#7sus4

there goes To-kyo. Go, go God - zil-la. Whoo

Outro

Gtr 1 w/ Rhy Fig 1, 9 times, simile

Gtrs 2 & 3: w/ Riffs A & A1

F#5

B5 C#5 G#5

Gtr 4 tacet

8

F#5

B5

C#5

G#5

His to ry shows, a - gain and a - gain, how

Gtr 4

8

A5 D#5 E5 B5^{VII} F#5 B5 C#5 G#5 A5 D#5 E5 B5^{VII} play 3 times

na-ture points out the fol-ly of man God zil la

Gtr 4 tacet

F#5

B5 C#5 G#5 A5

D#5 E5 B5^{VII} F#5

Gtr 1

His to ry shows a gain and a gain, how na-ture points out the fol-ly of man. God - zil-la.

Heart Shaped Box

Words and Music by Kurt Cobain

Drop D tuning, down 1/2 step
(low to high) D♭-A♭-D♭-G♭-B♭-E♭

Intro

Moderately ♩ = 100

Gtr 1 (clean) A5 F5 D5 A5 F5 D7

mp
let ring

TAB

(Gtr 2 (clean))

mp

TAB

Verse

A F5 D5 A5 F5 D7

2nd time, Gtr 2, w/ Fill 1

1 3 She eyes me like a Pisces when I am weak

let ring

let ring

TAB

Fill 1
Gtr 2

let ring

TAB

2nd time, Gtr 2 w/ Fill 2

A F5 D5 A F5 D7

I've been locked in - side your heart - shaped box for weeks.

let ring

let ring

This system contains the first two staves of music. The top staff is a guitar riff in A major, with chords A, F5, D5, A, F5, and D7. The lyrics "I've been locked in - side your heart - shaped box for weeks." are written below the notes. The bottom staff shows the fretboard with fingerings: 0 2 2 2 3 3 3 | 0 0 0 0 0 0 | 0 2 2 2 3 3 3 | 0 4 4 0 4 3 3 0.

2nd time, Gtr 2 w/ Fill 3

A F5 D5 A F5 D7

I was drawn in to your mag net tar pit trap

Riff A End Riff A

let ring

let ring

This system contains the next two staves of music. The top staff continues the guitar riff with chords A, F5, D5, A, F5, and D7. The lyrics "I was drawn in to your mag net tar pit trap" are written below the notes. The bottom staff shows the fretboard with fingerings: 0 2 2 2 3 3 3 | 0 0 0 0 0 0 | 0 2 2 2 3 3 3 | 0 4 4 0 4 3 3 0.

Fill 2
Gtr 2

let ring

This box contains the musical notation for Fill 2, which is a guitar riff. It includes the notation "let ring" and the fretboard fingering: 2 2 0 3 3 3.

Fill 3
Gtr 2

let ring

This box contains the musical notation for Fill 3, which is a guitar riff. It includes the notation "let ring" and the fretboard fingering: 0 3.

D7 A5 F5 D7

to your price - less ad - vice. Hey! Wait! I've got a new com-plaint

let ring

let ring

A5 F5 D7 A5 F5

For - ev - er in debt to your price - less ad - vice. Hey! Wait!

let ring

let ring

D7 **A5** **F5** **D7**

I've got a new com-plaint. For - ev - er in debt — to your price - less ad - vice, —

et rita


et rita

et rita

et rita

F5 **D5**

your ad - vice. —

To Coda 

Verse

Gtr 1 w/ Riff A (3 3/4 times)

A

F5

2 Meat - eat - ing or -

End Rhy. Fig. 1

let ring

End Rhy. Fig. 1A

let ring

mp

w/ clean tone

D5

A

F5

D7

- chids for - give no one just yet.

Gtr 2

let ring

let ring

A

F5

D5

A

F5

Cut my - self on an - gel's hair and ba - by's breath.

let ring

let ring

D7 A F5 D5

Brok - en hy - men of your high - ness, I'm

let ring let ring PM

A F5 D7 A F5

left black Throw down your um bil

let ring

D5 A F5 D7

- i - cal noose so I can climb right back.

let ring f w/ dist. let ring

*Gtrs. 1 & 2

*Composite arrangement

Chorus

Gtrs. 1 & 2. w/ Rhy Figs. 1 & 1A

A5 F5 D7 A5 F5

Hey! Wait! I've got a new com-plaint. For - ev - er in debt...

D7 A5 F5 D7

to your price - less ad - vice. Hey! Wait! I've got a new com-plaint.

A5 F5 D7 A5 F5

For - ev - er in debt to your price - less ad - vice. Hey! Wait!

D7 A5 F5 D7

I've got a new com-plaint. For - ev - er in debt to your price - less ad - vice,

F5 D5 F5 D7

your ad - vice.

Guitar Solo

Gtr 1 *A F D A F

w. Rotovibe

1 12 2 3

8 (8) 7 6 (6) 5 5 (5) 3 1 0 0 (8) 6 (6) 5

7 5 7 5

*Chords implied by bass (next 8 meas.)

D.S. al Coda

D A D A F D

1/2

5 (5) 3 1 0

dist. off Rotovibe off

⊕ Coda

1, 2

F5 D5

Your ad - vice.

3

D7

rit. fdbk. fdbk

15ma

Pitches F# C

rit. let ring P.S.

Higher Ground

Words and Music by Stevie Wonder

Intro

Moderately fast Funk Rock ♩ = 138

Triplet feel (♩♩♩)

Intro

Chord symbols: * Em7, G, A, Em7, N.C.

(Bass) *mf*

Gtr 1 (slight dist.)

Gtr 2 (dist.) *mp*

* Chord symbols reflect basic harmony

Verse

Chord symbols: Em7, G, A, Em7

1. Peo - ple, keep on learn-in'.

2. Peo - ple, keep on learn-in'.

Verse

Chord symbols: E5, G5, A5, E5

1. Peo - ple, keep on learn-in'.

2. Peo - ple, keep on learn-in'.

End Rhy. Fig. 1

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Gr 2 w/ Rhy Fig. 1
E5 G5 A5 E5 G5 A5 E5 G5 A5 E5 G5 A5

Sol - diers, _____ keep on war - rin'. Uh,

F#m7 A B F#m7 A B A

world, _____ keep on turn - in', _____

Gr Rhy Fig. 2 End Rhy. Fig. 2

14 14 14 14 16 14 14 14 16 14 14 14 14 14 14 14 14 14 14 14

Gr 2 Rhy. Fig. 2A

4 2 4 2 4 3 2 5 2 4 2 4 2 4 3 2 5 2 0 0 0 0 0 0 0 0 0 0

D N.C. Fm7 G A

'cause it won't _____ be too long

15 15 15 15 15 15 14 14 14 13 13 13 12 12 12 12 12 12 12 12 14 12 14

7 7 7 7 7 7 6 5 4 4 3 3 0 0 3 3 3 5 5 5

Em7 G A Em7 G A Em7 G A

2 Uh,

End Rhy. Fig. 2A

Verse

Gtr 2 w/ Rhy. Fig. 1 (2 times)
Gtr 1 w/ Rhy. Fill 1 (4 times)

E5 G5 A5 E5 G5 A5 E5 G5 A5 E5 G5 A5

pow - ers _____ a keep on ly - in', _____ while your

E5 G5 A5 E5 G5 A5 E5 G5 A5 E5 G5 A5

peo - ple _____ a keep on dy - in'. _____ Uh,

Gtrs 1 & 2 w/ Rhy. Figs. 2 & 2A

F#m7 A B F#m7 A B A

world, keep on turn - in', _____

Gtr 1 w/ Rhy. Fill 1

D NC

'cause it won't _____ a be too

Rhy. Fill 1
Gtr 1

Rhy. Fill 2
Gtr 1

Em7 G A Em7 G A Em7 G A

long

This system contains the first three measures of the piece. The vocal line starts with a whole note 'long' on a G. The guitar part features a sequence of chords: Em7, G, A, Em7, G, A, Em7, G, A. The bass line includes fret numbers such as 12, 14, 15, and 16, with some measures marked with 'X' for natural harmonics.

Em7 G A A7 Em7

I'm so darn glad ae let me try it a gain, 'cause my

The second system begins with a 'Chorus' section marked by a double bar line and a repeat sign. The vocal line continues with the lyrics 'I'm so darn glad ae let me try it a gain, 'cause my'. The guitar part includes a 'Gtr' (guitar) section with a solo. The bass line shows fret numbers and some measures with 'X' marks.

Gtr 2

PM - - - - 1 PM - - - - 1

The third system introduces a second guitar part, 'Gtr 2', which plays a melodic line. The first guitar part continues with a solo. The bass line includes a slide from fret 5 to 7, marked with a '/2' and a curved arrow. Pedal points are indicated with 'PM' and a dashed line.

* Gang vocals, next 9 meas

A7 Em7 A7

last time on earth I lived a whole world of sin. I'm so glad that I know more

The fourth system continues the vocal line with the lyrics 'last time on earth I lived a whole world of sin. I'm so glad that I know more'. The guitar and bass parts continue with various fret numbers and musical notations, including a 'PM' (pedal point) marking.

Em7 F#5 B7#5

than I knew then. — Gon - na keep on try - in' till — I reach — the high - est

PM — — — — — PM — — — — — w/ har — — — — —

* T Thumb on 6th str

Em7 G A Em7 G A Em7 G A Em7 G A

ground. — 3 Uh,

rake

Riff A End Riff A

Verse

Gtr 2: w/ Rhy Fig. 1 (2 times)

E5 G5 A5 E5 G5 A5 E5 G5 A5 E5 G5 A5

teach - ers, — — — — — a keep on teach - in'. Uh,

Ctrl 1 w Rhy Fill 1

F#m7 A B F#m7

Em7 G A Em7

— } —

Gtr 2 w/ Rhy Fig. 1 (2 times)

Em7 G A

E5	G5	A5	E5	G5	A5	E5	G5	A5
----	----	----	----	----	----	----	----	----

E5 G5 A5 E5 G5 A5 E5 G5 A5

keep on be - liev - in'

Gtrs. 1 & 2: w/ Rhy Figs. 2 & 2A F#m7 A B F#m7 A B A Gtr 1 w/ Rhy Fill 2 D C

Sleep - ers, just stop sleep - in', 'cause it won't be too

Gtr 2: w/ Riff A Em7 G A Em7 G A Em7 G A Em7 G A D S. al Coda

long Oh, no' I'm

⊕ Coda

G A Em7 G A

ground. (Spoken:) An' Stev-ie knows that, uh, no-bod-y's gon-na bring me down. Till

* Gang vocals, till end.

** Sung as even eighth notes

Em7 G A Em7

I reach the high - est ground. 'Cause me 'n' Stevie, see, we're gon-na be a sail-in' on

rake rake

Riff B

G A Em7 G A

the get funk-y sound. Till I reach the high - est ground Bust - in' out, an' I'll

Gtr 2. w/ Riff B (2 times)

End Riff B

Em7 G A Em7

break you out, 'cause I'm sail-m' on. Till I reach the high - est

12 12 14 X X X 15 14 X 12 14 12 14 12 14 12 14 16 15 16 16 16

G A Em7 G A

ground Just, uh sail-in' on, sail - in' on the high-er ground.

T II

w/ bar

X X 12 12 14 12 12 14 10 12 12 14 14 X 14 X 12 14 12 14 12 16 12 14

Very fast ♩ = 320

Em7 E5 G5 A5 G5 E5 G5 A5 G5

I reach the highest ground

f

15 15 15 15 15 15 0
15 15 15 15 15 15 0

0 14 X

14 14 12 14 12 14 12 14 14 14 12 14 12 14 12

** Gtrs. 1 & 2

I Love Rock 'N Roll

Words and Music by Alan Merrill and Jake Hooker

Intro

Moderately Slow Rock ♩ = 96

Gtr 1 (dist.)

First system of guitar notation for Gtr 1 (dist.). It includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The music starts with a rest, followed by a series of chords: E5, A5, and B5. The notation includes a dynamic marking 'f' and a slur over the final two measures. Below the staff is a TAB line with fret numbers: 2, 2, 0, 0, 3, 2, 0, 0, 2, 2, 3.

Gtr 2 (dist.)

Second system of guitar notation for Gtr 2 (dist.). It includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The music starts with a rest, followed by a series of chords: E5, A5, and B5. The notation includes a dynamic marking 'f' and a slur over the final two measures. Below the staff is a TAB line with fret numbers: 9, 7, 0, 9, 7, 0, 7, 5, 9, 7, 7.

Third system of guitar notation, continuing the intro. It includes two staves, each with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music starts with a rest, followed by a series of chords: E5, A5, B5, A5, and E5. The notation includes a dynamic marking 'f' and a slur over the final two measures. Below the staves are two TAB lines with fret numbers: 2, 2, 0, 2, 0, 3, 2, 0, 0, 4, 2, 2, 0, 0, 9, 7, 0, 9, 7, 0, 7, 5, 9, 7, 0, 9, 7, 0.

Verse

E5 NC E5 NC

1. I saw him danc - in' there, _ by the re - cord ma - chine.
smiled, so I got up _ and asked for his name.

simile on repeat

full

full

1 4

1 4

E5 B5 NC A5 B5

knew he must have been _ a - bout sev - en - teen
"That don't mat - ter," he said, "cause it's all the same."

The beat was go - in' strong, _
I said, "Can I take ya home _ where

full

1 4

E5 A5

play in' my fa vor ite song. And I could tell it would-n't be long _ 'til he was with
 we can be a - lone?" And next, we were mov - in' on, _ he was with

w/ bar

N.C. B5

me, yeah, me! And I could tell it would-n't be long _ 'til he was with me, yeah, me, sing-in',
 me, yeah, me! Next, we were mov - in' on, _ he was with me, yeah, me, sing-in',

Chorus

Chorus

E5 A5 B5 E5

I love rock 'n' roll, _ so put an-oth-er dime in the juke box, - ba - by. I love rock 'n' roll, _ so

A5 B5 E5 NC

come and take your time and dance with me. Ow! 2. He

Guitar Solo/Pre-Chorus

Gtr 3 (dist.) E5

E7 N.C. E5

w/ bar

1/2 1/2

full full full

12 12 12 (11) 9 11

7 6 7 6 11 9 11

0 X 2 2 (2) 0

-1

Gtr 1

full

15 (15) 12 14 12

7 7 7 6 7 5 3

0 0 0 0 0 0 0

Gtr 2

1/4

7 6 7 5 3

0 0 0 0 0 0 0

B5 N.C. A5 B5 E5

Said, "Can I take ya home where we can be a

P.M. -1

12 11 9 9 9 11 12 14 13 9 9 9 0 8 8 8 6 6 6 6 4 4 4 2 2 2 2 1 1 1 4 2 4

full

15 (15) 12 14 12

4 4 2 2 0 0 4 4 2 2 0 0

1,4

7 6 7 5 3 7 5 5 7 7 0 0 0 0 0 0

A5

Gtrs. 1 & 3 tacet

lone?" _____ Next, we were mov - in' on, _ he was with me, yeah, me! And we'll be

2

w/ bar

2 2 (2)

1/2

7 5

Gtr 2 tacet

N C

Chorus

N C

mov - in' on, _ and sing-in' that same old song, yeah, with me, _ sing-in', I love rock 'n' roll, _ so

put an-oth-er dime in the juke-box, ba - by. I love rock 'n' roll, _ so come and take your time and dance with me.

Outro-Chorus

E5 **A5** **B5**

I love rock 'n' roll, — so put an-oth-er dime in the juke-box, ba - by

Gtr 1

Gtr 2

*Gtr 3

*Play 3rd & 4th times only

E5 **A5** **B5** **A5** **B5** **E5**

I love rock 'n' roll, — so come and take your time and dance with come and take your time and dance with me!

Gtr 1

Gtr 2

*Gtr 3

Words and Music by Frank Iommi, John Osbourne, William Ward and Terence Butler

Slow Rock ♣ = 69

NC.(E5)

Gtrs 1 & 2 (dist.)

TAB

*Bend behind the nut. **With effects pitch: F#

End Rhy. Fig. 1

The musical notation for the 'End Rhy.' section consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It shows a sequence of chords: B5, D5, E5, G5, F#5, G5, F#5, G5, D5, and E5. The bottom staff shows the corresponding fingerings for each chord, with numbers 1-5 for the right hand and 1-5 for the left hand. The notation includes various musical symbols such as beams, slurs, and accidentals.

End Rhy. Fig. 1

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Verse
Slightly Faster ♩ = 76

NC (B5) (D5) (E5) (G5) (F#5) (G5) (F#5) (G5) (F#5) (D5) (E5)

1 Has he lost his mind? Can he see or is he blind?
2 Is he live or dead? I see thoughts or with in his head.
3 Heavy boots of lead, fills his vic tims full of dread,

Riff A

Can he walk at all, or if he moves will he fall?
We'll just pass him there, Why should we care?
run ning as fast as they can I ron Man lives a gain!

End Riff A

Gtrs. 1 & 2: w/ Riff A

(B5) (D5) (E5) (G5) (F#5) (G5) (F#5) (G5) (D5) (E5)

Can he walk at all, or if he moves will he fall?
We'll just pass him there, Why should we care?
run ning as fast as they can I ron Man lives a gain!

1. Gtrs 1 & 2 w/ Rhy Fig. 1

B5 D5 E5 G5 F#5 G5 F#5 G5 D5 E5

Can he walk at all, or if he moves will he fall?
We'll just pass him there, Why should we care?
run ning as fast as they can I ron Man lives a gain!

2
Interlude

Gtrs 1 & 2 N.C. (B5) (A5) (B5)

Can he walk at all, or if he moves will he fall?
We'll just pass him there, Why should we care?
run ning as fast as they can I ron Man lives a gain!

simile on repeat

1/4

To Coda

(A5) (B5) (A5)

Can he walk at all, or if he moves will he fall?
We'll just pass him there, Why should we care?
run ning as fast as they can I ron Man lives a gain!

B5 D5 E5 G5 F#5 G5 F#5 G5 D5 E5

Can he walk at all, or if he moves will he fall?
We'll just pass him there, Why should we care?
run ning as fast as they can I ron Man lives a gain!

B5 D5 E5 G5 F#5 G5 F#5 G5 D5 E5

Verse

Gtrs. 1 & 2 w/ Riff A, 2 times

N.C. (B5) (D5) (E5) (G5) (F#5) (G5) (F#5) (G5) (D5) (E5)

3. He was turned to steel in the great mag - net - ic field,
4. Now the time is here for I - ron Man to spread fear

(B5) (D5) (E5) (G5) (F#5) (G5) (F#5) (G5) (D5) (E5)

when he trav - elled the time for the fu - ture of man - kind.
Ven - geance from the grave, kills the peo - ple he once saved.

Bridge

E5 D5 B5

No - bod - y wants him, — he just stares — at the world —
No - bod - y wants him, — they just turn — their — heads. —

Gtrs. 1 & 2

Rhy. Fig. 2

End Rhy. Fig. 2 Riff B

End Riff B

Gtrs. 1 & 2: w/ Rhy. Fig. 2

Gtrs. 1 & 2 w/ Riff B

E5 D5 B5

Plan - ning his ven - geance. that he will — soon un - furl. —
No - bod - y helps him, — now he has — his re - venge. —

Interlude

Double - Time ♩ = 164

N.C. (C#m)

Gtrs. 1 & 2

Riff C

End Riff C

Interlude

Half - Time Feel ♩ = 76

Gtrs. 1 & 2 w/ Riff B. 2 times

D.S. al Coda
(take 2nd ending)

Gtrs. 1 & 2 w/ Riff C

Coda

Double - Time ♩ = 164

(A5)
Gtrs. 1 & 2

NC (E)

* Bend behind the nut

**N.C.(E5)

(D5)

(C#5)

(C5)

Riff D

End Riff D

** Chords implied by bass.

Guitar Solo

N.C.(E5)

(D5)

(C#5)

(C5)

Gtr 1

Gtr 2

(E5) (D5) (C#5) (C5)

First system of guitar notation. The treble staff shows a melodic line with various chords indicated above: (E5), (D5), (C#5), and (C5). The bass staff shows corresponding fret numbers and techniques like bends and slides.

(E5) (D5) (C#5) (C5)

Second system of guitar notation. The treble staff continues the melodic line with chords (E5), (D5), (C#5), and (C5). The bass staff shows fret numbers and techniques like bends and slides.

Outro

Gtrs. 1 & 2 w/ Riff D, 3 times

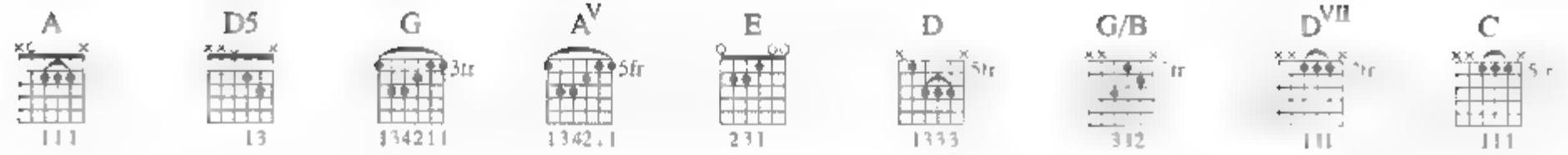
12

NC.(E5)
Gtrs. 1 & 2

Outro section. The first staff shows a 12-measure riff for Gtrs. 1 & 2. The second staff shows a final chord (NC.(E5)) for Gtrs. 1 & 2.

Jessica

Written by Dickey Betts



Intro Uptempo Country Rock ♩ = 208

Gtr 1 (acous.)

mf *all ring w/ slap back echo effects*

A D/A A G/A A D/A A G/A

TAB

0 2 2 2 2 2 3 0 0 | 2 2 2 2 2 2 2 0 0 | 2 2 2 2 2 2 3 0 0 | 2 2 2 2 2 2 2 0 0 | 2 2 2 2 2 2 2 0 0

A D/A A G/A A D/A A G/A

Rhy. Fig. 1

End Rhy. Fig. 1

0 2 2 2 2 2 3 0 0 | 2 2 2 2 2 2 2 0 0 | 2 2 2 2 2 2 3 0 0 | 2 2 2 2 2 2 2 0 0 | 2 2 2 2 2 2 2 0 0

Gtr 1, w/ Rhy. Fig. 1

Gtr 2 (elec.)

A D/A A G/A A D/A A G/A

mf

9 10 9 10

Gtr 3 (elec.)

mf

14 14 17 14

Chorus
Gtr 1 w/ Rhy Fig. 1, 3 times

A D/A A G/A A D/A A G/A

Measure 1: Treble (A4, A4, G4), Bass (10, 10, 10). Measure 2: Treble (D4, A4), Bass (9, 7, 6, 7). Measure 3: Treble (A4, G4), Bass (9, (9), 9, 10, 9). Measure 4: Treble (A4, G4), Bass (10, 9, 10).

Gtrs. 2 & 3, w/ Fill 1, on D.S. only

A D/A A G/A A D/A A G/A

Measure 1: Treble (A4), Bass (10, 9, 10, 9, 7). Measure 2: Treble (D4, A4), Bass (6, 7, 9, 7). Measure 3: Treble (A4, G4), Bass (9, 10, 9, 10). Measure 4: Treble (A4, G4), Bass (12, 14, 14, 11, (11), 9, 11, 10, 9, 14, 14, 17, 14).

Fill 1
Gtr 2

Measure 1: Treble (A4), Bass (10, 9, 10, 9). Measure 2: Treble (A4), Bass (10, 9). Measure 3: Treble (A4), Bass (7). Measure 4: Treble (A4), Bass (7).

TAB

Gtr 3

Measure 1: Treble (A4), Bass (14, 12, 14, 12). Measure 2: Treble (A4), Bass (14, 14). Measure 3: Treble (A4), Bass (11). Measure 4: Treble (A4), Bass (11).

TAB

Chords: A, D/A, A, G/A

First staff (treble clef):

- Measure 1: A (fret 10), A (fret 10), A (fret 9), A (fret 10)
- Measure 2: A (fret 9), A (fret 7), A (fret 6), A (fret 7)
- Measure 3: A (fret 9), A (fret 9), A (fret 10), A (fret 9)
- Measure 4: A (fret 10), A (fret 10), A (fret 14), A (fret 12)

Second staff (bass clef):

- Measure 1: A (fret 17), A (fret 17), A (fret 14), A (fret 17)
- Measure 2: A (fret 14), A (fret 11), A (fret 9), A (fret 11)
- Measure 3: A (fret 10), A (fret 10), A (fret 14), A (fret 14)
- Measure 4: A (fret 14), A (fret 14), A (fret 12), A (fret 14)

Gtr 1st w/ Rhy Fig. 1, 1st 3 meas. only

Chords: A, D/A, A, G/A

First staff (treble clef):

- Measure 1: A (fret 10), A (fret 10), A (fret 9), A (fret 10)
- Measure 2: A (fret 10), A (fret 7), A (fret 6), A (fret 7)
- Measure 3: A (fret 10), A (fret 10), A (fret 14), A (fret 14)
- Measure 4: A (fret 14), A (fret 14), A (fret 12), A (fret 14)

Second staff (bass clef):

- Measure 1: A (fret 17), A (fret 17), A (fret 14), A (fret 17)
- Measure 2: A (fret 14), A (fret 11), A (fret 9), A (fret 11)
- Measure 3: A (fret 10), A (fret 10), A (fret 14), A (fret 14)
- Measure 4: A (fret 14), A (fret 14), A (fret 12), A (fret 14)

Chords: A, D5

First staff (treble clef):

- Measure 1: A (fret 2), A (fret 4), A (fret 2), A (fret 4)
- Measure 2: A (fret 2), A (fret 3), A (fret 5), A (fret 2)
- Measure 3: A (fret 5), A (fret 7), A (fret 5), A (fret 7)
- Measure 4: A (fret 5), A (fret 9), A (fret 10), A (fret 9)

Second staff (bass clef):

- Measure 1: A (fret 6), A (fret 7), A (fret 6), A (fret 7)
- Measure 2: A (fret 5), A (fret 7), A (fret 5), A (fret 7)
- Measure 3: A (fret 5), A (fret 10), A (fret 9), A (fret 14)
- Measure 4: A (fret 14), A (fret 14), A (fret 17), A (fret 14)

2

A D/A A G/A A

Gtr 1 w/ Rhy Fig. 1

To Coda

D/A A G/A A D A A G A

Bridge

Gtr 3 tacet
G
Rhy. Fig. 2

A^V G

Gtr

Gtr 2

* Scramble bottom 3 strings on A

A^V G

A^v G E

Chorus
Gtr 1, w Rhy Fig. 1, 3 times
End Rhy. Fig. 2

D/A A G/A A

Gtr 2

Gtr 3

D/A A G/A A D/A A G/A A

D/A A G/A A D/A A G/A A

9 10 9 10 10 10 (10) 9 10 9 7 6 7 5 7 5 5

(9) 14 14 17 14 17 17 14 17 14 14 11 9 11 10 12 10 12 10

Gtr 1: w/ Rhy Fig. 1, 1st 2 meas. only Gtrs. 1 & 3 tacet

D/A A G/A A D/A A G/A NC

9 10 9 10 9 10 9 7 6 7 6 7 5 7 6 7 9 10 7

(10) 14 14 12 14 12 14 10 11 9 11 9 11 10 11 9 7 9 10 12 8 10

*Gtr 4 w/ fingers

*Gtr & piano arr for one gtr

9 11 12 14 12 13 15 17 17

9 11 12 14 12 13 15 17 17

9 11 12 14 12 13 15 17 17

7 9 10 12 9 10 12 15 12 12 9

Breakdown

Gtr 4 tacet

Gtr 1 A D/A A D/A A

Gtr 2

A D/A A D/A A

Rhy. Fig. 3

Riff A

End Rhy. Fig. 3

End Riff A

Gtr 1 w/ Rhy. Fig. 3
Gtr 2 w/ Riff A

*Gtr 5

A D/A A D/A A

*Piano arr for gtr

Gtr 1 w/ Rhy. Fig. 3, 7 times
Gtr 2 w/ Riff A, 7 times

A D/A A D/A A

let ring

play 7 times

Piano Solo

Gtr 1 A D/A A D/A *play 16 times* N.C. Gtrs 1 & 2

Guitar Solo

D D

⑤

5fr

Rhy. Fig. 4

Gtr. 1

Gtr. 2

(Gtr. 1 cont. in slashes)

f

G/B D^{VII} C D G/B D^{VII} C D

Gtr. 1 w/ Rhy. Fig. 4, 49 times

End Rhy. Fig. 4

G/B D^{VII} C D G/B D^{VII} C D

G/B D^{VII} C D G/B D^{VII} C D

G/B D^{VII} C D G/B D^{VII} C D

G/B D^{VII} C D G/B D^{VII} C D

G/B D^{VII} C D G/B D^{VII} C D G/B D^{VI} C

D G/B D^{VII} C D G/B D^{VI} C D

G/B D^{VII} C D G/B D^{VII} C D

G/B D^{VII} C D G/B D^{VI} C D

G B D^{VII} C D G B D^{VII} C D

G B D^{VII} C D G/B D^{VII} C D

G/B D^{VII} C D G/B D^{VII} C D

G B D^{VII} C D G B D^{VII} C D

G B D^{VII} C D G B D^{VII} C D

G/B D^{VII} C D G/B D^{VII} C D G/B D^{VII} C

D G/B D^{VII} C D G/B D^{VII} C D

G/B D^{VII} C D G/B D^{VII} C D G/B D^{VII} C

D G/B D^{VII} C D G/B D^{VII} C

D G/B D^{VII} C D G/B D^{VII} C

D G/B D^{VI} C D G/B D^{VI} C

loco

D G/B D^{VI} C D G/B D^{VI} C

D G/B D^{VI} C D G/B D^{VI} C

D G/B D^{VI} C D G/B D^{VI} C D

G/B D^{VI} C D G D

G D D^{VII}

10 10 12 12 14 14 10 10 10 12 10 11 9 7 7 9 7 9

G/B D^{VII} C D^{VII}

7 9 7 9 7 9 7 10 12 10 11 9 7 7 9 7

G/B D^{VII} C D^{VII}

7 9 7 9 7 9 7 10 10 12 10 11 9 7 10 10 12 10 11 9 7

Gtr. 1 tacet
Gtr. 2 N.C.(D)

7 9 7 9 11 10 10 12 10 11 9 7 9 7 7 9 7 9

Gtr. 3

7 9 7 10 10 12 10 17 15 14 12 10 12 10 12 10 12 10

Gtr 1 w/ Rhy Fig. 2

G

Gtr 2

Gtr 3 tacet

A^V

G

A^V

G

A^V

G

E

Gtr 3

Gtr 2

D.S. al Coda (take 2nd ending)

*Numbers to the left of slashes in TAB played by Gtr 3

♩ Coda

Gtr 1 w/ Rhy Fig. 1, 4 times

Chord progression: D/A A G/A A D/A A G/A A

Chord progression: D/A A G/A A D/A A G/A A

Chord progression: D/A A G/A A D/A A G/A A

D/A A G/A A D/A A G/A A D/A A G/A

Measures 1-4 of the musical score. The guitar part (top) features a melodic line with a trill on the 9th fret. The guitar 2 part (bottom) features a bass line with a trill on the 9th fret.

Outro
Free Time

Gtr

Gtr 2

Measures 5-8 of the musical score. The guitar part (top) features a melodic line with a trill on the 9th fret. The guitar 2 part (bottom) features a bass line with a trill on the 9th fret.

Measures 9-12 of the musical score. The guitar part (top) features a melodic line with a trill on the 9th fret. The guitar 2 part (bottom) features a bass line with a trill on the 9th fret.

Measures 13-16 of the musical score. The guitar part (top) features a melodic line with a trill on the 9th fret. The guitar 2 part (bottom) features a bass line with a trill on the 9th fret.

Words and Music by Freddie Mercury

Moderately $\text{♩} = 120$ ()

Verse
Cm

B67

1. She keeps a Mb-et-et Chan-don in her pret-ty cab-i-net

mf

TAB

		8	8	8	8	6	6	6	6
		8	8	8	8	9	9	9	9
		10	10	10	10	10	10	10	10
						12	12	12	12

(10) (8)

*Piano arr for gtr

Cm B♭7 E♭ Gtr 1 cont sin e *E♭/D

"Let them eat cake," she says, just like Ma-rie An-toi-nette A built in a - rem-e-dy for

Riff A
Gtr 2 (dist.)

mf

8 8 8 8 9 9 6 6
8 8 8 8 10 10 8 8
10 10 10 10 12 12 8 8
(10) (9)

*Chord names derived from piano

Eb7/Db Ab Abn 1 b

Krus - chev and Ken - ne - dy at an - y - time an in - vi - ta - tion

(Oo, oo, oo

6 6 5 5 4 4 3 3

Ab/Bb Bb7 Gtr 2 tacet G7 Cm Bb Eb

you can't de - cline. ____ Ca - vi - ar and cig ar - ettes, well versed in et - i-quette, ex -

oo oo.)

End Riff A

D7 Gm F Chorus Bb Dm Gm Dm

tr'or - din - ar - i - ly nice. She's a kill - er ____ queen, ____ gun - pow - der, gel - a - tine, ____

Gm A7 Dm G7 A G7/B C

dy - na - mite ____ with a la - ser beam. ____ An' guar - an - teed ____ to blow your mind. ____

(Ba, ba, ba, ba)

Bb A Dm

An - y - time! ____) Oo ____ Rec - om - mend - ed at the price, ____ in -

mf let ring... let ring...

G C Bb Gtrs. 3, 4, 5 & 6: w/ Riff B (see next page) Bb/F F11 Bb/F F11

sa - tra - ble an ap - pe - tite. ____ Wan-na try? ____

let ring... let ring...

Verse

Gtr 2 tacet
F Bb Eb/G F11 F Bb Eb/G Cm Bb7

2. To a - void com - pli - ca - tions, she nev - er kept the same ad - dress

Cm Bb7 Eb Gtr 2 w Riff A scale Eb/D

In con - ver - sa - tion, she spoke just like a bar - on - ess. — Met a man — from Chi - na, went (Oo, —

*Gtr 3
mf

10 8 10 8 10 8

*Double tracked next 1 1/2 meas

Eb7/Db Ab Gtr 3 tacet Abm Eb/Bb

down to Get - sha Mi - nah, then a - gain in - ci - den - t'ly if you're
a kill - er, kill - er, she's a

(8)

Ab/Bb Bb7 G7 Cm Bb Eb

that way in - clined. — Per - fume came nat - 'ral - ly from Par - is, for cars she could-n't care less, fas -
Kill - er Queen. — Nat - 'ral - ly)

Riff B
*Gtrs. 3, 4, 5 & 6 (dist)

mf

13 10 13 11 15 12 13

1 1/2

T
A
B

*One gtr arr per string

Chorus

D7 Gm F Bb Dm Gm Dm

tid i ous and pre - cise She s a kill er queen, gun - pow der, gel a tine.

Gm A7 Dm G7 F/A G7/B C Bb

dy - na - mite _ with a la - ser beam. _ An' guar - an - teed _ to blow your _ mind. _
(Bah, bah, bah, bah An - y - time _)

mf grad bend

Guitar Solo

A A A D Dm A A A D Dm G G G C Cm

6fr 6fr 6fr 6fr 6fr 4fr 4fr 4fr

Gtrs 4, 5, & 6 w/ Riff C

G G Cm F5

4tr

Riff C
*Gtrs 4, 5, & 6

mp

TAB

*One gtr per string

Bb7

 C_m

Eb

E♭7/D♭

Ab

Abm

E♭/B♭

Riff D
Gtr 2

$$\begin{array}{l} \text{COT} \rightarrow \\ \text{LUT} \end{array}$$

*Gtr 2 is tabbed to left of slash.

Ab/Bb Bb7 Eb/Bb Ab/Bb Bb7

3 Drop of a

Verse
Gtrs 3 & 4 w/ Fill 1

G Cm G Cm Bb Eb

hat she's as will-ing as, — play - ful as a puss - y cat then mo-ment-ar-ly out of ac - tion,

Gtr 2
mf w/ wah-wah 1 2 3 4 mp

Bb Eb D G5 F5 Bb F5

Gtr 3

tem - po - rar - i - ly out of gas — to ab - so - lute - ly drive, drive you wild, —

Fill 1
Gtr 3 (w/ wah-wah)

Gtr 4 (w/ wah-wah drive)

TAB

Cur. 1 & 3 tacet
Bb

*Gtrs 4, 5, 6 & 7 (dist)

*One gtr per string

Fig. 2

Bb5 F Gtr 2 tacet Bb/F F11 F Bb Eb/G

Wan - na try? You wan - na try?

Gtrs. 4, 5, 6 & 7

grad bend
full 1/2 full

full 1/2 full 1/2 full 1/2 full

F11 F Bb Eb/G Gtr 3 w/ Fill 2, till end Bb Eb7

Outro F Bb Eb7

Gtrs. 4, 5 & 6

Riff E

End Riff E

full 1/2 full 1/2 full 1/2 full

F Bb Eb7 F Bb Eb7 Gtrs 4, 5 & 6, w/ Riff E, till end F Bb Eb7

Gtr 2

full 1/2 full 1/2 full 1/2 full

Repeat and Fade F Bb Eb7 F Bb Eb7

full full full full full full

Fill 2
Gtr 2

mp

TAB

X X X X

Laid to Rest

Words and Music by Chris Adler, David Blythe, John Campbell, Mark Morton and Will Adler



Drop D tuning
(low to high) D-A-D-G-B-E

Intro

Moderately fast ♩ = 136

N.C.

*DS

Rift A

Gr 1 (dist.)

[illegible]

Gr 2 (MSL)

*Chord symbols reflect implied harmony

End Riff A

The musical score for 'End Riff A' is presented in two systems. The first system consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a series of chords and melodic lines, with some notes beamed together. The bottom staff is in bass clef and contains a sequence of notes, some of which are grouped with a slur. The second system also consists of two staves. The top staff continues the melodic and harmonic material from the first system. The bottom staff continues the bass line, with some notes grouped by a slur. The score is labeled 'End Riff A' in the top right corner.

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E5 F5 E5 F5 E5

Rhy. Fig. 2

PM PH PM PH PM

Gtr. 3 (dist.) *mf*

Gtr. & 2 *dist.*

(cont. in slashes)

End Rhy. Fig. 2

12

Punch: C

Gtrs 1 & 2 w/ Rhy Fig 3 (3 times)
Gtr 3. w/ R ff B (2 times)
D5

live, a sin - gle breath I could take, _

End half-time feel

I'd trade all the others a way

let ring -----

15 14 12 12 14 12 | 17 15 12 15 14 12 | 15 14 12 12 14 12 | 17 15 12 15 14

Interlude

Gtrs. 1 & 2: w/ Rhy Fig. 1

Gtr 3 tacet

Gtrs. 1 & 2: w/ Rhy Fig. 2

E5 F5 E5 F5 E5

F5 E5 F5 E5

let ring -----

(14)

Verse

Gtr 1: w/ Riff A (2 times)

Gtr 2: w/ Riff A (4 times)

D5

2. The blood's on the wall the so you might as well truth just ad -
3 I'll chan - you to the truth, - for as the truth shall set -

mit it, - and bleach out the stains, com -
- you - free. - I'll turn the screws of ven -

mit to - for - get - ting - it.
- geance and bur - y - you - with hon - es - ty. -

[illegible]

D D7 D(b6)

than and left with a sin - gle pa - thet - ic trace
slay them as quick - ly as they came.

11 9 11 9 5 3 5 3 6 4

The musical score is for the hymn "The Lord's Prayer". It features a guitar accompaniment and a vocal melody. The guitar part is written in G major (one sharp) and 4/4 time. The key signature is one sharp (F#), and the time signature is 4/4. The guitar part includes a D5 chord at the beginning, a Dsus4 chord in the middle, and a D(b6) chord at the end. The vocal part is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "of this. } Smoth - er an - oth - er". The guitar part includes a D5 chord at the beginning, a Dsus4 chord in the middle, and a D(b6) chord at the end. The vocal part is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "of this. } Smoth - er an - oth - er".

D5

Dm

Dm(addb2)

I'm a Believer

Chorus

D5 Ab5 G5 D5 Eb5 D5 Ab5 G5 D5 F5

rest. Con - sole your - self, you're bet - ter a

Riff C
Gtrs. 1 & 2

PM 4 PH

End Riff C

Pitch D

Gtrs. 1 & 2: w/ Riff C

D5 Ab5 G5 D5 Eb5 D5 Ab5 G5 D5 F5

lone De - stroy your - self, see who gives a

D5 Ab5 G5 D5 Eb5 D5 Ab5 G5 D5 F5

fuck. Ab - sorb your - self, you're bet - ter a -

Rhy. Fig. 4
Gtrs. 1 & 2

PM 4 PH

End Rhy. Fig. 4

Pitch D

To Coda

D.S. al Coda

Interlude

Gtrs. 1 & 2: w/ Rhy Fig. 4

D5 Ab5 G5 D5 Eb5 D5 Ab5 G5 D5 F5 E5 F5 E5 F5 E5

lone De - stroy your - self

⊕ Coda

Bridge

E♭5

Gtrs 1 & 2

PM

See _ who gives a fuck

NC

PM

See _ who gives a fuck

Half-time feel

Gtrs 1 & 2, w/ Rhy Fig. 3 (4 times)

D5

See _ who gives a

fuck.

See _ who gives a

Interlude

Gtr 1 w/ Riff A (1st 4 meas.)

Gtr 2 w/ Rhy Fig. 3

D5

Gtr 1 w/ Riff A (1st 4 meas.)

Gtr 2 w/ Rhy Fig. 3

fuck.

Gtr 1 w/ Riff A (last 4 meas)

Gtr 2

Gtrs 1 & 2: w/ Riff C (2 times)

D5 Ab5 G5 D5 Eb5 D5 Ab5 G5 D5 F5 D5 Ab5 G5 D5 Eb5 D5 Ab5 G5 D5 F5

Gtrs. 1 & 2: w/ Rhy Fig 4 (2 times)

D5 Ab5 G5 D5 Eb5 D5 Ab5 G5 D5 F5 D5 Ab5 G5 D5 Eb5 D5 Ab5 G5 D5 F5

Verse

D5

F5

Gtr 1 tacet

D5

F#5

D°

4. If there was a

Eb

Gm

day I could live,

E^badd#4 **Gtrs. 1 & 2 w/ Riff D (3 times)** **D^o** **E^b**

If there was a sin - gle breath I could

End Riff D

PM ----- PM PM ----- PM

0 5 1 5 0 5 0 5 1 5 0 5

Gm **E^badd#4** **D^o**

take, I'd trade all the

E^b **Gm** **E^badd#4**

oth - ers a - way

D^o **E^b** **Gm**

I'd trade all the oth - ers a - way

Outro

Half-time feel

Gtrs. 1 & 2 w/ Rhy Fig. 3
Gtr 3 w/ Riff B

E^badd#4 **D5** *Play 3 times*

Gtrs. 1 & 2, w/ Rhy Fig. 3 **Gtr 3**

let ring

15 14 12 12 14 12 17 15 12 15 14

Last Child

Words and Music by Steven Tyler and Brad Whitford



Tune Down 1/2 Step

- ① = E♭ ④ = D♭
 ② = B♭ ⑤ = A♭
 ③ = G♭ ⑥ = E♭

Intro

Moderately Slow ♩ = 80

Dm(add9)

G6(no 3rd)

Letting me dream - to - night - I'm

Gtrs. 1 & 2 (slight dist.)

mf

let ring

let ring

TAB

E7

F7 F#7

E9

Rhy. Fig. 1

Gtr 3
(slight dist.)

mf

leav - ing back home. Right!

Gtrs. 1 & 2

let ring

Gtr 1

Riff A

Gtr 3

Gtr 4

Rhy. Fig. 1A

mf

* Gtr 1 tabbed to left of slash

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End Rhy. Fig. 1

Yeah, ya, ya, yeah.

1. Take ..

End Riff A

End Rhy. Fig. 1A

Verse

Gtr 1 w/ R. ff A. 4 times
Gtrs. 3 & 4 w/ Rhy. Figs. 1 & 1A, 4 times

E9

me back to a South Tai - la - has - see,
in the field, put the mule in the sta - ble

Gtr 2

simile 2nd time

down 'cross the bridge to my sweet sas - sa - fras - see
Ma, she's a - cook - in' put the eats on the ta - ble.

Can't _
Hate's _

stand up on my feet in the cit - y, got hands.
in the cit - y and my loves in the mead-ow,

0 2 4 5 4 0 4 5 2 0 2 4 5 4 0 4 5 2

to get back to the real nit - ty grit - ty
on the plough and my feet's in the ghet - to.

0 2 4 5 4 0 4 0 5 2 0 2 4 5 4 0 4 0 5 2

Pre-Chorus

ctr 3 A9 A13 A9 Ab9 A9 A13 Ab9

Yes sir, no sir, don't come close to my home sweet home, can't catch no dose from a hot
Stand up, sit down, don't do noth - in' it ain't no good when boss man's stuf - fin' it down.

Gtr 1

5 7 4 5 3 4 2 2 4 5 7 4 5 3 4 2 2 4 5

Gtr 2

ctr 4

2/2 2 2/2 2 2 2/2 2 2 2/2 2 2/2 2 2/2 2 2

* Gtr 4 tabbed to the right of slash.

A9 A13 A9 A13 *A9

tail poon - tang sweet - heart sweat who could make silk purse from a J. Paul Get and his car,
 their throats for pap - er notes and their ba - bies cry while cit - ies lie at their feet.

(5) 7 4 5 2 4 2 2 4 5 7 4 5 2 4 2 2 4

2/2 2 2/2 2 2/2 2 2/2 2 2 2/2 2 2/2 2 2/2 2 2/2 2 2

0/0 0 0/0 0 0/0 0 0/0 0 0 0/0 0 0/0 0 0/0 0 0/0 0 0

*A7, 2nd time

E9

with her face in her beer.
 when you're rock-in' the streets

Gtr 1

0 2 4 5 4 2 4 5 2 0 2 4 5 4 2 4 5 2

Gtr 2

0 2 4 5 4 0 4 0 5 2 0 2 4 5 4 2 4 0 5 2

Gtr 4

2 2 2 2 2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0

Chorus

Gtr 3 tacet
N.C.(D)

(A)

Home

sweet

Riff B

End Riff B

1/2

full

1/2

Riff B1

End Riff B1

Gtr 1 w/ Riff A
Gtrs. 3 & 4 w/ Rhy Figs. 1 & 1A
E9

home

2 Get out

Gtr 2

Guitar Solo

Gtrs. 1 & 2 w/ Riffs C & C1. 2 times

N.C (E5)

Gtr 1

PM

13 14 13 14 13 14 13 14 13 14 13 13

Gtrs. 1 & 2 w/ Riff C 4 times

full

12 12 12 12 12 12 12 12 12 12 12 12

full

15 15 17 17 15 15 15 17 17 15 15 15

Gtr 1 w/ Riff B
Gtr 2 w/ Riff D
(D)

full

14 12 14 12 14 12 14 12 14 12 14 12

Gtrs. 1 & 2 w/ Riff C. 2 times
N.C (E5)

full

12 12 12 12 12 12 12 12 12 12 12 12

Gtr 2 w/ Riff B!
Gtr 1 w/ Riff B
(D)

full

12 14 15 12 12 12 12 12 12 12 12 12

Riff C
Gtr 1

TAB

0 5 4 2 3 0 7 0 5 7

Riff C1
Gtr 2

TAB

0 0 0 0 0 0 0 0 0 0 0 2

Riff D
Gtr 2

TAB

10 9 10 9 10 9 10 9 10 9 10

Outro

Gtr 1 w/ Riff A. till fade
Gtr 2 w/ Rhy Fig 1, till fade
E9

Gtr 3 tacet
E9

Gtr 2

Ma - ma take me home sweet home I was the last child, just a punk in the streets.

Ctr

Gtr 3

0 2 4 5 4 2 4 5 2 0 2 4 5 4 2 4 5 2

* Vocals 8v. till end

I was the last child, just a punk in the streets. I was the

full

15 15 12 12 (12)

12 12 12 12 12 12 12 12 X 14

Begin Fade

last child, just a punk in the streets I was the last child, just a punk in the streets.

fu

15 15 12 12 15 15

(14)

I was the last child just a punk in the streets.

15 15 15 15 15 15 15 15 15 15 15 15 15 15

12 12 12 12 12 12 12 12 12 12 12 12 12 12

7 2

Fade Out

I was the last child just a punk in the streets.

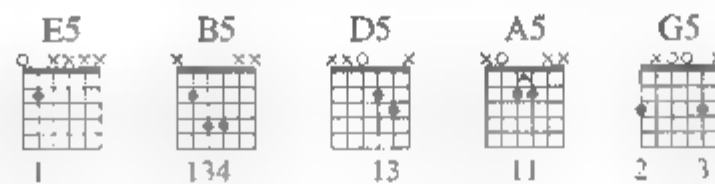
fu full full

(2) 3 2 (2) (2) (2) (2) (2)

9 (9)

Madhouse

Words and Music by Joe Bellardini, Frank Bello, Charles Benante, Scott Ian Rosenfeld and Dan Spitz



Spoken: It's time for your medication, Mister Brown. (Maniacal laughter:) Ooh, hoo, ha, ha, ha.

Intro

Moderately fast $\lambda = 160$

*E5

N.C.

Rift A

ES

N.C.

End Rift A

Gtrs. 1 & 2, dist.)

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is in 4/4 time, key of D major. It features a guitar part with a treble clef and a bass line with a bass clef. The guitar part includes a "PM" (Pedal Point) section. The bass line includes a "TAB" section with fret numbers. Chord symbols are provided for the guitar part.

*Chord symbols reflect implied harmony

*Chord symbols reflect implied harmony

Ctrs. 1 & 2: w/ Riff A (4 1/2 times)

E5

N.C.

E5

NC

**Grs. 3 & 4 (dist.)

[illegible]

****Composite arrangement**

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Verse
Gtrs 3 & 4 tacet
B5

D5 A5 B5 G5 D5 A

1 White coats to bind me,
2. My fears be-hind me

Out of con-trol
what can I do?

Gtrs. 1 & 2

B5 D5/A A5 B5 G5 D5/A

I live a lone in side my mind
My dreams haunt my sleep at night.

Oh, no

Rhy. Fig. 1

PM

End Rhy. Fig. 1

Gtr 1 w/ Rhy. Fig. 1
B5

D5/A A5 B5 G5 D5/A

World of con-fu-sion
Won't learn their les-son,

air filled with noise,
white fills my eyes,

Rhy. Fig. 2

PM

End Rhy. Fig. 2

Gtr 2 w/ Rhy. Fig. 2
B5

D5 A A5 B5 G5 D5 A

who says that my life's such a crime?
and on-ly then they see the light

Gtr 1

PM

8

3rd time, Gtr 3: w/ Fill 1
3rd time, Gtr 4 tacet

E5 F E5 F E5 F E5 F(b5)

Trapped in this night - mare I wish I'd wake

Gtrs 1 & 2 Riff B

as my whoe life be gins to shake

2 and 1

End Riff B

Gtrs 1 & 2: w/ Riff B

E5 F E5 F E5 F E5 F(b5)

Four walls sur round me, an emp ty gaze.

I can't find my way out of this maze. And I don't

Pre-Chorus

A5 Bb5/A A5 Bb5/A A5 C5 B5 Bb5

care, fall in, fall out. Gone with-out a doubt. (Help me.) I

Gtrs 1 & 2 Rhy. Fig. 3

End Rhy. Fig. 3

*Gang vocals

Fill 1
Gtr 3
P.H.
w. bar grad. dive
10
Pitch E
3, 2

A5 Bb5/A A5 Bb5/A A5 C5 B5 Bb5

Chorus

No

Gtrs. 1 & 2

*Gang vocals

To Coda

1st & 3rd times, Gtrs. 1 & 2: w/ Riff A (2 times)
2nd time, Gtrs. 1 & 2: w/ Riff A (1 1/2 times)

2 E.5

NC

NC.

F5

**E5

Gtr's 1 & 2

100 100 100

Gtr

PH

st h

grad ascent

Pitch. F#

-2 1/2 -

**See top of first page of song for chord diagrams pertaining to rhythm slashes

Guitar Solo

B5
Rhy. Fig. 4

D5

AS

B5

G²

DS

End Rhy. Flg. 4

B5

B5

Coda

Cuts & 2

165

Message in a Bottle

Music and Lyrics by Sting

F#m7



Intro

Moderately Fast ♩ = 150

Verse

Gtrs. 1 & 2 w/ Riffs A & A1, 8 times
Gtr 2 tacet for 4 meas. on repeats
Gtr 3 tacet, 2nd & 3rd times

Chord progression: C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2

Gtr. 1
Riff A: let ring --- let ring --- let ring --- let ring ---
w/ chorus and slight dist.
End Riff A

Gtr. 2
Riff A1: let ring --- let ring --- let ring --- let ring ---
w/ chorus and slight dist.
End Riff A1

Gtr. 3
let ring --- let ring --- let ring --- let ring ---
w/ chorus and slight dist.

* Last note of 1st ending

Chord progression: C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2

is - land lost at sea, oh.
wrote my note.

Chord progression: C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2

An - oth - er lone - ly day.
I should have known this right from the

Chord progression: C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2

no one here but me, on
start

Chord progression: C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2

an y man could bear
er

Chord progression: Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2

Res cue me
Love can mend

Chord progression: Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2

be fore I but fall in to des pair heart
your life but love can break your heart oh

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Pre-Chorus

A5 **D5** **E5** **E6 E5 E6** **A5** **D5** **E5** **E6 E5**

I'll send an SOS to the world. I'll send an SOS to the world.

Gtrs & 2

7 5 7 5 7 5 7 5 | 7 5 7 5 9 4 | 11 7 9 11 | 7 5 7 5 7 5 7 5 | 7 5 7 5 7 5 7 5 | 7 5 7 5 7 5 | 7 5 7 5 9 4 | 11 7 9 11

Gtr 3 w/ Fill 1, 2nd time

The musical score for guitar track 3 shows two systems of music. The first system features a treble clef staff with notes and rests corresponding to the lyrics "I hope _ that some - one gets _ my,". Above the staff are chord markings: F#5, D5, F#5, and D5. The second system continues the melody and includes a bass staff with fret numbers: 4, 2, 4, 2, 4, 2, 4, 2, 0, 7, 5, 7, 5, 7, 5, 7, 5, 0, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 0, 7, 5, 7, 5, 7, 5, 7, 5, 0.

Full 1
Gtr 3

mp

TAB

9 7 7 9

FIG. 3
Ctr. 3

To Coda \oplus Chorus

Gtr 3 w/ Fill 2, 2nd time

Gtrs. 1 & 2 w. Rhy
Fig. 1, 2 times

1 hope — that some — one gets — my mes-sage in — a bot — tle, — yeah

Rhy. Fig. 1 End Rhy. Fig. 1

A C#m A F#m7

Gtrs. & 2

Mes-sage in — a bot — tle yeah —

Gtr 3

mp

semi-harm

2. Gtrs. 1 & 2: w/ Rhy Fig. 1, 4 times

C#m A C#m A

Oh, — mes-sage in a bot tle, — yeah

Fill 2
Gtr 3

mf

grad release

C#m A C#m A

Mes sage in a bot - tle, yeah

P.H.

grad. release

1/4

7 9 7 9 11 9 11 9 11

F#m7

Gtr. 1 & 2

Gtr. 4: w. Rhy. Fill

F#m7

let ring

HH HH HH HH HH HH HH HH

2 2 2 2 2 2 2 2

2+14 2+14 2+14 2+14 2+14 2+14 4+16 4+16

D.S. al Coda

Coda

Chorus

Gtrs. 1 & 2 w/ Rhy. Fig. 1, 7 times

C#m A C#m A

mes sage in a bot - tle yeah

Gtr. 3

let ring

11 11 11 9 12 12 10 9 11 9 11 9 9 11 9 11 11

Rhy. Fill 1

Gtr. 4 (clean)

mf

let ring

HH HH HH HH

w/ chorus & flanger

9 10 9+21 12 11

9+21 9+21

C#m A C#m A

Mes-sage in a bot-tle, yeah

Fret numbers: 11, 11, 11, 8, 9, 11, 9, 12, 10, 10, 10, 9, 9, 11, 11, 9, 11

C#m A C#m A

Mes-sage in a bot-tle oh

Fret numbers: 9, 11, 9, 11, 9, 9, 7, 9, 7, 9, 9, 11, 9, 11/13, 9, 11

C#m A F#m7

Mes-sage in a bot-tle yeah

Gtrs 1 & 2

grad. r. cane

grad. bene

Fret numbers: 11, 9, 11, 11, 9, 11, 11, 9

Outro

Gtr 1 w/ Riff A, 2 times
Gtr 2 w/ Riff A1, 2 times, 2nd, 3rd & 4th times
Gtr 3 tacet

C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2

Send-ing out an S. O. S. (I'm) send-ing out an S.

* Voc enters 3rd time

Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2

O. S. (I'm) Send-ing out an S. O. S. End Voc. Fig. 1 (11x 3 times)

Gtrs. 1 & 2, w/ Riffs A & A1

play 4 times

Voc Fig. 1

Gtrs 1 & 2, w/ Riffs A & A1, till end
Voc. w/ Voc Fig. 1, till end

C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2

mf rake

loco

Fret numbers: 19, 19, 19, 17, 16, 18, 18, 18, 12, 13, 12, 12, 12, 12, 13, 12, 12, 12, 13

Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2

C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2

Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2

Begin Fade

C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2

Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2

C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2

Additional Lyrics

Woke up this morning
I don't believe what I saw
Hundred billion bottles washed up on the shore
Seems I never noticed being alone
Hundred billion castaways,
Looking for a home

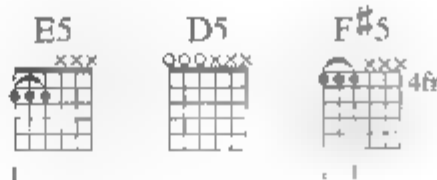
Monkey Wrench

Words and Music by David Grohl, Nate Mendel and Pat Smear

Drop D Tuning

① = E ④ = D
② = B ⑤ = A
③ = G ⑥ = D

Fast Rock = 174
Intro

[illegible]

Gtrs. 1 & 2 dist. Rhy. Fig. 1 End Rhy. Fig. 1

Verse

Gtr 3 tacet
N.C.

B5 F#5 E5 D5 E5 D5 E5 D5

1 What have we done _ with in - no - cence? _
2 All this time _ to make _ a - mends

Rhy. Fig. 2 End Rhy. Fig. 2

P.M.

Ctrs. 1 & 2

0 0 0 0 0 0 0 0 0 0 4 4 4 4 4 2 2 2 2 2 2 2 2 2 2 2 0 0 2 0 2 0

Ctrs. 1 & 2 w. Rhy. F g 2 2 times
 B5 F#5 E5 D5 E5D5E5D5

It dis - ap - peared with time, it nev - er made much sense.
 What do you do when all your en - e - mies are friends?

Ad - o - les - cent res - i - dent
Now and then I'll try to bend.

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B5 F#5 E5 D5 E5 D5 E5 D5

Wast - ing an - oth - er night on plan - ning my re - venge.
Un - der pres - sure, wind up snap - ping in the end.

Gtrs. 1 & 2

PM

Pre-Chorus

NC E5 D5 E5 D5 E5 D5 E5 D5 NC E5 D5 E5

One in ten

D5 E5 D5 E5 D5 NC. E5 D5 E5 E5 D5 E5 D5 E5 D5

Gtr 2 (cont. in notation)

One in ten

Gtr

Gtr 2 cont. in slash

Chorus

B5 G#5 F#5 E F# E F# E C5

Don't wan - na be your mon - key wrench.

Gtr 1

Gtr 2

NC B5 G#5 F# E F# E C5

One more in de cent ac ci dent

Rhy Fig. 3

End Rhy Fig. 3

Rhy Fig. 3A

End Rhy Fig. 3A

Gtrs. 1 & 2: w/ Rhy Figs. 3 & 3A, 2 times

N.C. B5 G#5 F# E F# E C5

I'd rath er leave than suf - fer this

To Coda 1. **Interlude**

Gtr 3: w/ Fill 1, 1st time
 Gtr 3: w/ Fill 2, 2nd time
 Gtr 3: w/ Fill 4, 3rd time

Gtrs. 1 & 2: w/ Rhy Fig. 1, 2 times
 Gtr 3: w/ Riff A, 2 times

NC B5 G#5 F# E F# E C5

I'll nev - er be your mon - key wrench

8

2 **Bridge** *Play 3 times*

G#5 F5 B5 G5 | F#5 E5 | F#5 E5 | D5

I am per

Gtr 3

smile on repeats

let ring

Gtrs. 1 & 2

smile on repeats

G#5 E5 B5 G5 F#5 F#5 E5 F#5

Gtrs. 1, 2 & 3

Gtr

Gtrs. 2 & 3 on slash

14

Fill 1
Gtr 3

16

Fill 2
Gtr 3

12

Fill 4
Gtr 3

2 15

E5 F#5 E5 F#5 E5 F#5 E5 F#5 E5 C5

(cont. in notation)

Gtrs. 1, 2 & 3

Verse
Gtrs. 1, 2 & 3: w/ Rhy. Fig. 1, 4 times

B5 F#5 E5 D5 E5 D5 E5 D5

3. One last thing be - fore I quit! I nev - er wan - ted an - y more than

B5 F#5 E5 D5 E5 D5 E5 D5

I could fit in - to my head! I still re - mem - ber ev - 'ry sin - gle

B5 F#5 E5 D5 E5 D5 E5 D5

word you said, and all the shit that some - how came a - long with it! Still,

B5 F#5 E5 D5 E5 D5 E5 D5

there's one thing that com - forts me since I was al - ways caged and now I'm

Pre-Chorus
N.C. E5 D5 E5 D5 E5 D5 E5 D5 N.C. E5 D5 E5

free!

Gtrs. 1, 2 & 3

Fill 3
Gtr. 3

D5 E5 D5 E5 D5 N.C. E5

D5 E5 E5 D5 E5 D5 E5 D5

Gtrs. 2 & 3

(Gtr 2 cont. in notation)

Gtr 1

Gtrs. 2 & 3 (cont. in notation)

16

Coda

Outro

Gtrs. 1 & 2 w/ Rhy. Fig. 1, 3 times

Gtr 3, w/ Riff A, 3 1/2 times

B5

Don't wan - na be your mon - key wrench, (Fall in, fall

Don't wan - na be your mon - key wrench. Fall in, fall

Don't wan - na be your mon - key wrench. Fall in, fall

Don't wan - na be your mon - key wrench.

Gtrs. 1 & 2

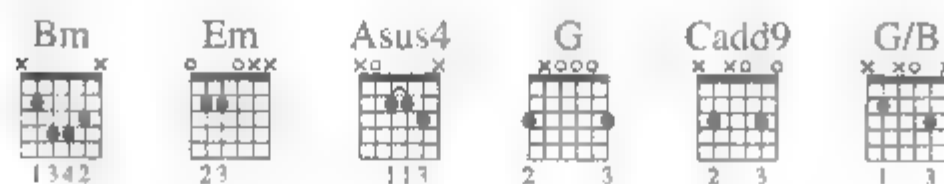
14

E5 N.C. F#5 E5 F#5 E5 F#5 E5 F#5 E5 C5 B5

14

More Than a Feeling

Words and Music by Tom Scholz



Intro

Moderate Rock ♩ = 110

Gtr 2: w/ Fill 1, 3rd time

Gtr 1
(12-str acous.)

Chords: D5, Dsus4, D, Cadd9, G/B, G

Rhy. Fig. 1

(fade in) *mf* let ring throughout

End Rhy. Fig. 1

play 3 times

Gtr 1 w/ Rhy. Fig. 1, 4 1/2 times

Verse

Gtr 2 tacet

Chords: D5, Dsus4, D, Cadd9, G/B, G

1. I looked out this morn - ing and the sun was gone, —

turned on some mu - sic to start my day, — then lost my - self in a fa-mil -

lar song I closed my — eyes — and I slipped a - way —

et ring

Fill 1

Gtr 2 (elec.)

clean
mf
Harm

w/ bar

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Interlude

Gtr 3 (dist.) Am Em/G

Gtr 4 w/ Fill 2 D

G C Em D C5

f

12 12 12 (12) 10 12 (12) 10 12 10

12

Gtrs 1 & 2
 End Rhy Fig. 1A (trs. 1 & 4)

Gtr 3 tacet G C Em D G C Em D

Rhy. Fig. 2A

Ctrs. 1 & 4

End Rhy. Fig. 2A

(More than a foot - Fig. 2)

4	4	9	9	9	8	X	X	8	8	X	X	7	7
5	5	10	10	10	9	X	X	9	9	X	X	7	7
6	6	10	10	10	7	X	X	7	7	X	X	5	5

hear that old song — they used to play — And I be gin dream - in' — till I
 (More than a feel - ing —) (More than a feel - ing)

D/F# Em7 D Gtr 2. w/ Fill 3 Cadd9 G/B G D5 Cadd9 G/B G

*Gtrs & 2

let ring throughout

*Gtr 1 to right of slash in Tab

Verse

Gtr 2 tacet
Gtr 1 w/ Rhy Fig. 1, 3 1/2 times

D5 Dsus4 D Cadd9 G/B G D5 Dsus4 D Cadd9 G/B G

2 So man - y peo - ple have come and gone, their fac - es fade as the years go by. Yet

D5 Dsus4 D Cadd9 G/B G D5 Dsus4 D Cadd9 G/B

I still re - call as I won - der on, as clear as the sun in the sum - mer sky.

let ring

Interlude

Gtr 1 w/ Rhy Fig. 1A Gtr 4 w/ Fill 2 Gtrs 1 & 4 w/ Rhy Fig. 2, 2 times D.S. al Coda

Am Em/G D G C Em D C5 G C Em D C5

It's

Gtr 3

f

12 12 12 (12) 10 12 (12) 10 12 10

12 (12) (12) (12)

fbk

1

Gtr 5 1st

f

(u.) 12 (12) 11 12 (12) 11 12 11

12 (12) (12) (12)

fbk

pitch G

Fill 3

Gtr 2

P Harm

w bar

TAB

12 12 12 5 7 (7)

⊕ Coda 1

Bridge

Gtr 4 tacet

Em7

Asus4 A

Asus2

A

Gtr 2 tacet

Bm B5

A5

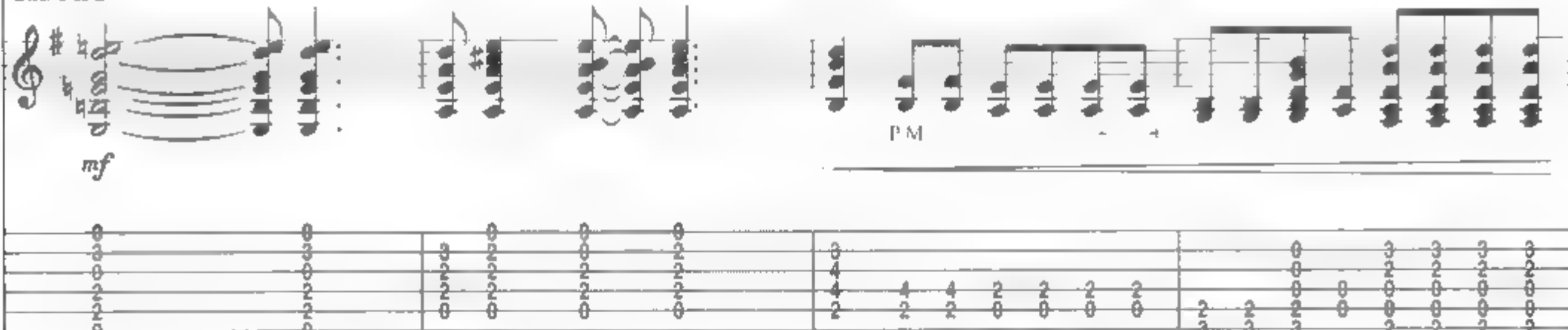
G

D/F#



Gtrs. 1 & 2

Gtrs. 1 & 4



Guitar Solo

Asus4

A

D

G/D G5

D/F#

A

Gtrs. 1 & 4



D

G/D G5

D/F#

A

D

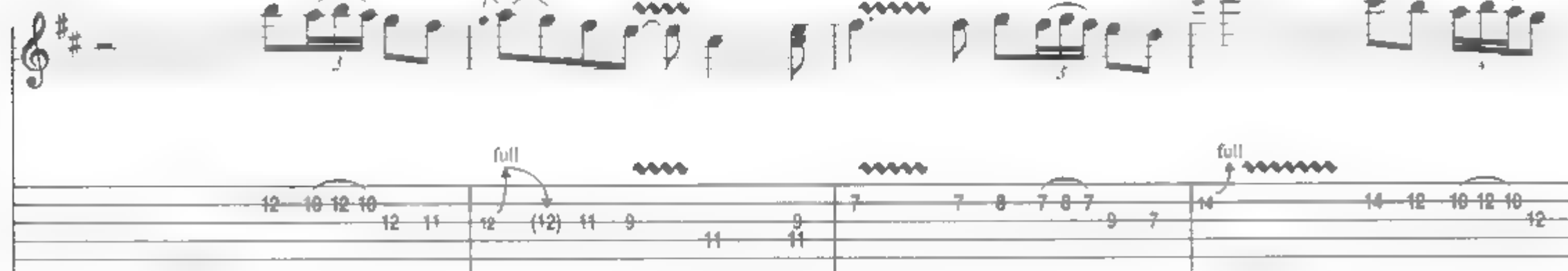
G5

B5

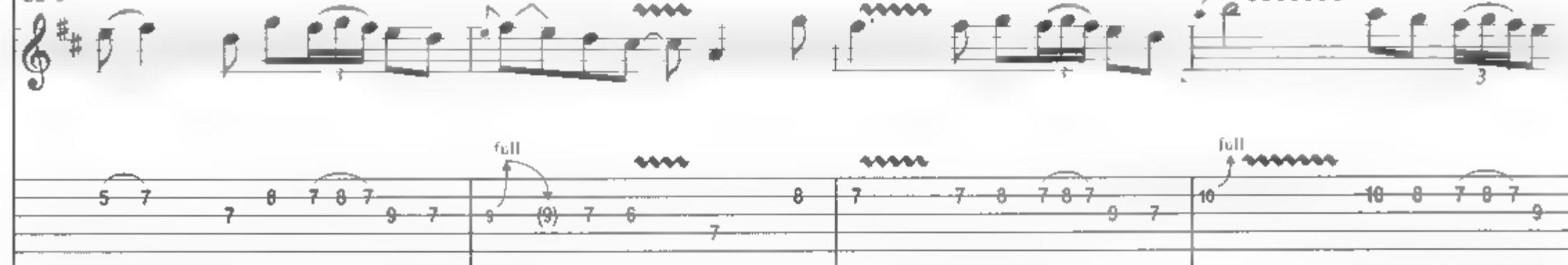
A

G5 type 2

Gtr 5



Gtr 3



Gtr 1

let ring throughout

The image shows a musical score for guitar 1. The top staff is a standard musical notation with a treble clef and a key signature of two sharps (F# and C#). The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. The bottom staff is a fretboard diagram with five lines, showing fingerings (1-4) and fret numbers (0-3) for the left hand. The text "let ring throughout" is written below the fretboard diagram.

3. When I'm tired and think - in' cold, I hide in my mu - sic, for - get the day. And

D5 Dsus4 D Cadd9 G/B G D G/D Cadd9 G/B Cadd9 A

4 5

vc spl. D

Cr1 4

P M

dream of a girl — I used to know, — I close my — eyes — and she slipped a way —

Fill 5

Chr. 2

Harm

w/ bar

	7	12	12	7	(7)	
T	7	12	12	7	(7)	
A	7	12	12	7	(7)	
B	7					

Gtr 4. w/ Fill 6

Dsus2 Dsus4 D Dsus2 Cadd9 G/B D5 Dsus4 Cadd9 G/B G

She slipped a way

Gtrs 3 & 4

Interlude

Gtrs. 1 & 4 w/ Rhy. Fig. 3

Gtr 3

Am Em/G D

1/2

12 12 12 (12) 10 10 12 10 10 12 (12) 10 12 10

Gtr 5

full

12 12 12 (12) 11 11 12 11 11 12 (12) 11 12 11

Fill 6

Gtr 4

full

12 12 12 (12) 10 10 12 10 10 12 (12) 10 12 10

TAB

Rhy. Fig. 3

Gtrs. 1 & 4

mf let ring

End Rhy. Fig. 3

TAB

⊕ Coda 2

THE ROSE TREE

D.S. al Coda 2

Em D

It's

G C Em D G C

see Mar - y Ann - walk a - way

Corn. 1 & 4

(12)

[illegible]

Full 7

Ctrl 3

(sustain till fade,

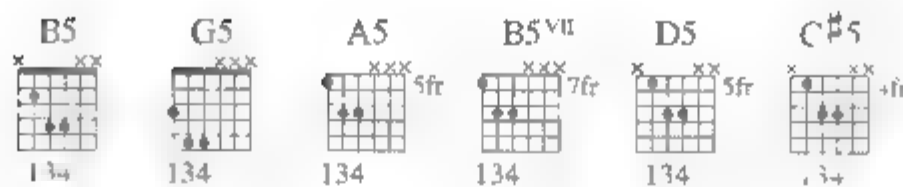
w. bar

Harry

TAB 5

Mother

Words and Music by Glenn Danzig



Intro Moderately ♩ = 128

B5 G A5 B5 G A5 B5 *Play 3 times*
End Rhy. Fig. 1

Gtr 1 (dist.) Rhy. Fig. 1

TAB

Verse

Gtr 1 w/ Rhy. Fig. 1 (2 times)

B5 G A5 B5 G A5 B5

I. Moth er, — tell your chil-dren not to wak my way Tell your chil-dren not to

G A5 B5 G A5 B5

hear my — words, — what they mean, what they say Moth er. —

Gtr 1

TAB

Gtr 2 (dist.)

TAB

Verse

B5

G

A5

B5

G

A5

B5

2. Moth-er, —
3. Moth er, —

can you keep them in the dark for life? —
tell your chil-dren not to hold my — hand —

Can you hide them from the
Tell your chil dren not to

Rhy. Fig. 2

End Rhy. Fig. 2

Rhy. Fig. 2A

End Rhy. Fig. 2A

Gtrs. & 2 w/ Rhy. Figs. 2 & 2A (2 times)

G

A5

B5

G

A5

B5

wait - ing world? —
un - der stand, —

Oh,
Oh,

moth er
moth er

G

A5

B5

G

A5

B5

Fa - ther, —
Fa - ther, —

gon - na take your daugh-ter out to - night —
do you wan - na bang heads with me?

Gon - na show her
Do you wan - na feel

G

A5

B5

2nd time Gtrs. 1 & 2 w/ Rhy. Fill 1

G

A5

my world
ev - ry thing? —

Oh,
Oh,

fa ther
fa - ther

Gtr

Gtr 2

Rhy. Fill 1

Gtr

Gtrs 1 & 2

Gtr 2
divisi

Chorus

3rd time, Gr 3 tacet

G5 A5 B5/F# N.C. B5 A5

Not a bout to see your light, but if you wan-na find hell with me,

Ctr & 2

G5 A5 B5/F# N.C. B5 A5 G5

I can show you what it's like till you're bleed-ing

A5 B5/F# N.C. B5 A5

Not a bout to see your light, and if you wan-na find hell with me,

To Coda

G5 A5 F#5 N.C. B5

I can show you what it's,

P.M.

The musical score is divided into two systems, each with a treble clef staff and a bass clef staff. The first system is marked 'G5' and the second system is marked 'A5'. The first system includes a 'Solo' section with a wavy line and a 'Solo' section with a wavy line. The second system includes a 'Solo' section with a wavy line and a 'Solo' section with a wavy line. The score is written in 4/4 time and features various musical notations including notes, rests, and dynamic markings.

Coda

you what it's like

B5

Gtr 3

Gtrs. 1 & 2
diver

(Gtrs. 1 & 2, cont in slashes)

PM

7

Outro-Guitar Solo

B5
Rhy. Flg. 3

The image shows a musical score for guitar. The top staff is labeled "Gtrs. 1 & 2" and contains a treble clef, a key signature of two sharps (F# and C#), and a series of diamond-shaped symbols. The bottom staff is labeled "Ctr 3" and contains a treble clef, a key signature of two sharps, and a series of musical notations including chords, scales, and effects. The notation includes various symbols such as "7", "9", "11", "13", "15", "17", "19", "21", "23", "25", "27", "29", "31", "33", "35", "37", "39", "41", "43", "45", "47", "49", "51", "53", "55", "57", "59", "61", "63", "65", "67", "69", "71", "73", "75", "77", "79", "81", "83", "85", "87", "89", "91", "93", "95", "97", "99", "101", "103", "105", "107", "109", "111", "113", "115", "117", "119", "121", "123", "125", "127", "129", "131", "133", "135", "137", "139", "141", "143", "145", "147", "149", "151", "153", "155", "157", "159", "161", "163", "165", "167", "169", "171", "173", "175", "177", "179", "181", "183", "185", "187", "189", "191", "193", "195", "197", "199", "201", "203", "205", "207", "209", "211", "213", "215", "217", "219", "221", "223", "225", "227", "229", "231", "233", "235", "237", "239", "241", "243", "245", "247", "249", "251", "253", "255", "257", "259", "261", "263", "265", "267", "269", "271", "273", "275", "277", "279", "281", "283", "285", "287", "289", "291", 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D5

C#5

End Rhy Fig. 3

B5

G5

A5

B5

Oh

*2nd string caught by bent on 1st string

No one

Yeah

Pitch B Ch B

G5

A5

B5

D5

C#5

B5

Gtrs. 1 & 2

Yeah

Possum Kingdom

Words and Music by Todd Lewis

Intro

Moderately ♩ = 100

E7

Rhy. Fig. 1

Gtr 1 (slight dist.)

E7

A

End Rhy. Fig. 1

Verse

Gtr 1 w/ Rhy. Fig. 1 (2 times)

E7

A

E7

A

1 Make up your mind,

de - cide to walk with me

*w/ reverse reverb. next 7 1/2 meas

E7

A

E7

A

a round the lake to night

a round the lake to - night, by my

Gtr 2 (dist)

16

Gr 1 w/ Rhy Fig 1 (2 times)

E7

The musical score for "By My Side" is presented in two systems. The first system shows the guitar part (treble clef) and the bass part (bass clef). The guitar part includes a melodic line with a vibrato marking and a fret number of 9. The bass part includes a line with fret numbers 7, 7, 9, 7, 6, and a bar line. The second system shows the guitar part with a melodic line and a fret number of 9. The bass part includes a line with fret numbers 7, 7, 9, 7, 7, 8, and a bar line. The score is marked with "E7" and "A" chords, and includes a "Riff A" section. The guitar part is marked with "w/ bar" and "vibrato" markings. The bass part is marked with "w/ bar" and "vibrato" markings. The score is marked with "PH" and "End Riff A".

Verse

Gtr 1 w/ Rhy Fig. 1 (2 times)

Grtr 2 tactet

E7 A E7 A



2 I m not gon na lie _ I'll not be a gen - tle man

E7 A E7 A



Be - hind _ the boat - house, _ I'll show you my _ dark se - cret

Interlude

E7

Gtr. 1 Rhy. Fig. 2

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes three staves: Drums, Percussion, and Guitar 2.

- Drums:** The top staff shows a drum kit with a snare drum, a hi-hat, and a kick drum. The notation includes various drum symbols and rests.
- Percussion:** The middle staff shows a percussion section with a snare drum, a hi-hat, and a kick drum. The notation includes various percussion symbols and rests.
- Gtr 2:** The bottom staff shows a guitar part for the second guitar. It includes a key signature of one sharp (F#) and a time signature of 3/4. The notation includes various guitar symbols and rests.

193

E7(no3rd)

G#7

Sus. Yeah.

Gtrs. 1 & 2

P.M.

Bridge

A

G#7

C#7/G#

F#m

G#7

C#7/G#

Give it up to me, Give it up to me

Gtr 1

*Gtrs. 2 & 3

P.M.

*Gtr 3 (dist.), played *f* Composite arrangement

D/F#

G#7

C#7/G#

B

Do you wan - na be my an gel?

P.M.

P.M.

A G#7 C#7 G# F#m G#7 C#7, G#

Give it up to me Give it up — to me

*Gtrs 2 & 3

2 2 2 2 X X X X 5 4 3 4 5 4 3 4 5 4 3 4 X X X X 4 3 4 4 3 4 4 4 4 4 4 4 X X X X 2 2 2 2 X X X X 5 4 3 4 5 4 3 4 5 4 3 4 X X X X 4 3 4 4 3 4 4 4 4 4 X X X X

*Composite arrangement

D/F# G#7 C#7 G# B A D/F#

Do you wan - na be my an - gel? So help me.

moderate

distortion

fuzz

fuzz

Gut 3 trace1

F

[illegible]

grad 12 2 line

E A E A

Be my an - gel.

w/ bar

*w/ reverse reverb

E A E A
 Be my an gel
 fdbk w bar
 Pitch B
 **As before

Gtr 1 w/ Rhy Fig 2 (2 times)
Gtrs. 2 & 3: w/ Riff B (2 times)

E7 A E7 A

Do you wan - na die? Do you wan - na die?

E7 A E7 A

Do you wan - na die? Do you wan - na die? Well, I prom - ise you

Outro-Chorus

Gtrs. 1 & 2: w/ Rhy Fig 3

F# A E7 G#7 A D/F#

I will treat you well, my sweet an - gel. So help me Je -

E7

Je -

Gtr

PM

Gtrs. 2 & 3

PM

Je Je -

PM

PM PM PM PM PM

Rock and Roll Hoochie Koo

Words and Music by Rick Derringer

Intro

Moderate Rock ♩ = 100

Chords: F5 F6 F5 G5 G6 G5 A5 NC

(drums) Gtr 1 (dist.)

TAB

Gtr 2 (dist.)

TAB

PM

PM

Chords: F5 F6 F5 C5 G5 A5 NC

Al right

Riff A

Riff A1

act ring

Verse

A5

C5

D5

C5

1. Could - n't stop mov - in' when it first took hold.

End Riff A

Rhy. Fig. 1

End Riff A1

Rhy. Fig. 1A

6 4 ring

1

NC

A5

C5

D5

C5

NC

It was a warm spring night at the old town hall

There was a

End Rhy. Fig. 1

w bar

Gtr 1 w Rhy Fig 1

A5

C5

D5

C5

N.C

group called the Jok - ers, they were lay - in' it down _____ To

Gtr 2

w bar

(5)

5 7 7 5 7 6 5 8

A5

C5

D5

C5

N.C

know I'm nev - er gon - na lose that funk - y sound _____

End Rhy. Fig. 1A

(7)

5 7 7 5 7 6 5 8 5 (5) 2

Chorus

F5

G5

A5

N.C.

F5

F6

F5

C5

G5

Voc. Fig. 1

End Voc. Fig. 1

Rock and _ roll _ hooch - ie koo. _____ (Rock and roll hooch - ie koo. _

Lord - y, ma - ma light _ my fuse _

Rhy. Fig. 2

Gtr 1

14 14 14 14 17 14 17 14

12 12 15 16 16 17 17 14

Rhy. Fig. 2A

Gtr 2

PM

0 3 4 2 0 2 0 2

5 7 5 5 7 5

A5 N.C. F5 G5

Light my fuse Rock and roll hooch - ie koo.

And *loco*

PM

14 14 14 14 17 14 17 14

12 12 15 16 16 17 14

PM

3 4 2 0 5 2 0 2

3 1

3 1

A5 NC F5 F6 C5 G5 A5 NC

Rock and roll hooch - ie koo.) Drop on out an' spread the news.

And *loco*

End Rhy. Fig. 2

PM

14 14 14 14 17 14 17 14

12 12 15 16 16 17 14

End Rhy. Fig. 2A

PM

3 4 2 0 5 2 0 2

3 1 3 1 5 5 7 5 5 7 5

2 0 3

1/4

Gtrs. 1 & 2 w/ Riffs A & A1



2. Mos -

Verse

Gtr 2: w/ Rhy Fig. 1A
A



qui - toes start - ed buz - zin' 'bout this time of year.
hope you all know what I'm talk - in' a - bout.

I'm
The way you

Gtr 1



A5

C5

D5

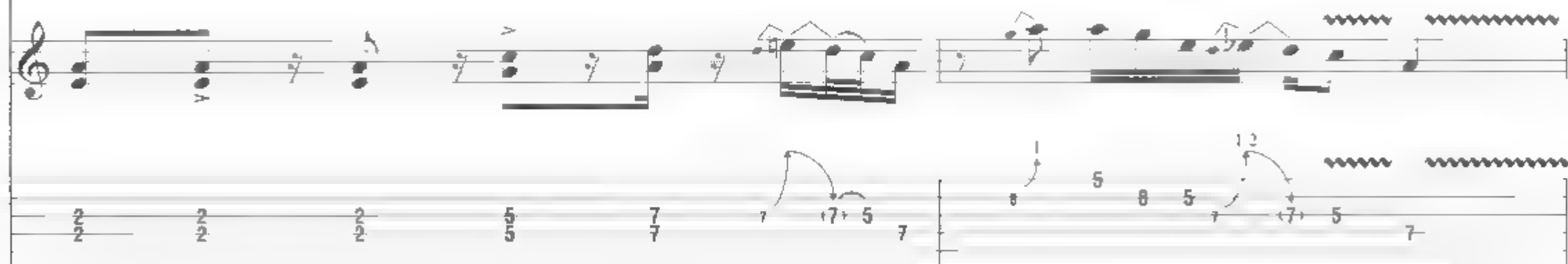
C5

N.C.



go - in' 'round back, said she'd meet me there.
wig - gle that thing real - ly knocks me out.

We were
Get tin'



A5

C5

D5

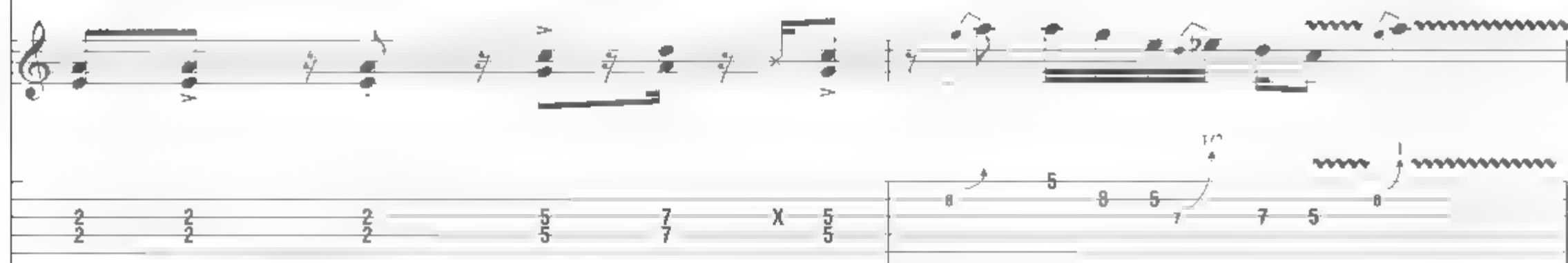
C5

N.C.



ro. lin in the grass it was be - hind the barn
high all the time hope you all are too

Wel ny
Come



Gtr 1 w/ Fill 1, 2nd time

A5 C5 D5 D5 NC

ears start - ed ring - in' like a fire a - larm
on lit - tle 'cuz, I'm gon - na do it to you

Chorus
Gtrs 1 & 2: w/ Rhy Figs. 2 & 2A

F5 G5 A5 NC

Rock and roll hooch ie koo

F5 C5 G5 A5 NC

Lord y ma ma light my fuse

F5 G5 A5 NC

Rock and roll hooch - ie koo.

F5 Bb5 F5 C5 G5 A5 NC

Drop on out an' spread the news

To Coda ⊕

Gtrs. & 2 w Riffs A & A

Yeah, some - bod - y said "Keep on rock in'" Ow'

Fill 1
Gtr 1

TAB

Guitar Solo

Gtr A5 C5 D5 C5 A5 C5 D5 C5

Rhy. Fig. 3

End Rhy. Fig. 3

Gtr 2 w/ Rhy Fig. 3

Gtr 1 A5 C5 D5 C5 A5 C5 D5 C5

6 4

Gtr 1 A5 C5 D5 C5 A5 C5 D5 C5

Gtr 2 Rhy. Fig. 3A

End Rhy. Fig. 3A

Gtr 2 w/ Rhy Fig. 3A

Gtr 1 A5 C5 D5 C5 A5 C5 D5 C5

Gr

A5 C D A5 C D

let ring

Cr 2

A5 C D A5 C D

A5 C D A5 C D

D.S. al Coda

Chord progression: A5, C, D, A5, C, D.

3 1

⊕ Coda

Outro-Chorus

Chord progression: A5 NC., F, G.

Woo 1., 2. Rock and roll hooch-ie koo. 3. Man, I'm tired of pay - in' dues.

Ctr 1

Ctr 2

PS

Gr. (Cist.)

Lord - y ma - ma, light my fuse
Dropped on out and spread the news.
Done said good-bye to all my blues.

Yeah

Play 3 times

Lord - y ma - ma, light my fuse. Woo! Ow!

Free Time

Rock This Town

Words and Music by Brian Setzer

Tune down 1/4 step

Intro

Fast ♩ = 208 (♩ = ♩)

Gtr 1
(clean)

*D

mf

w/ slapback delay

TAB

*Chord symbols reflect basic harmony

D

Rhy. Fig. 1

End Rhy. Fig. 1

P M

Verse

D

I Well, my ba-by and me -- went out late Sat-ur-day night --

P M

P M

4

Gtr 1 w/ Rhy. Fig. 1 (2 times)

I had my hair piled tight and my ba-by just looked -- so right --

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A **D**

Well, _____ pick you up at ten, got - ta

Gtr 1

let ring

D9 **G** **E7**

have you home at two. Your ma ma don't know what I got in store for you But that's ...

let ring

D **A** **D** **Interlude**

_____ all right _____ 'cause we're look - in' as cool as can be

let ring

P.M.

P.M.

2. Well, we

PM

7 7 6 6 5 5 4 4 | 5 5 4 4 5 5 6 6 | 7 7 6 6 5 5 4 4

Verse
D

found a lit - tle place that real - ly did - n't look half bad. —

PM

2 2 4 2 2 2 4 2 | 2 2 4 2 2 2 4 2 | 12 10 11 12 10 11 12

I had a whis - key on the rocks and change — of a dol - lar for the

PM

10 10 12 10 11 12 11 12 | 2 2 4 2 2 0 2 4

A D

juke - box. Well, — I put a quar - ter right in

6 5 5 5 6 9 10 12 9 10 | 3 3 3 3 3 3 4

D9 G E7

to that can, — but all it played was dis - co, man. Come on,

D A D

— pret - ty ba - by, let's get out of here right a - way — We're gon - na

Chorus

1st & 3rd times, Gtr 1 w/ Rhy Fig. 1 (2 times)
2nd time, Gtr 1 w/ Riff A

D

rock this town, rock — it in - side out — We're gon - na

Riff A

Gtr

PM

rock this town, make 'em scream and shout

A

PM

Let's rock, rock, rock, man, rock. We're gon - na

A7 D D9

rock till we pop, we're gon - na roll till we drop Were gon - na rock this town, rock

G NC E7 D

To Coda 1

Rhy Fig. 2

Gtr

PM

let ring

Guitar Solo

D

A

D

it in side out All right, rock it, boys!

Whoa Whoa

Oh, rock it!

D7 G E7 D

A

Interlude
D

Won'

PM

PM

Verse
D

3. Well, we're hav - in' a ball — just a bop pin' on the big dance

PM

PM

floor. —

Well, there's a real square cat; he looks of

PM

nine - teen - sev - en - ty - four. Well, you look at me once, you

A D NC.

PM

look at me twice — Look at me a - gain and there's a gon - na be a fight. We're gon - na

D9 NC G NC E7

rock this town, we're gon na rip this place — a - part — We're gon - na

D A Dsus2 D.S. al Coda 1

⊕ Coda 1

this place a part — Woo!

A7 D

(2)

*Chord symbols reflect implied harmony

Play it, man!

A

Yeah!

A

Search and Destroy

Words and Music by Iggy Pop and James Williamson

Intro

Moderately fast ♩ = 156

Gtr 1 (dist.)

Chords: C# F#/C# C# F#/C# C#

TAB:

Gtr 2 (dist.)

Chords: C#5 B5 E5/B B5 A5 F#5 B5/F# C# F#/C# C#

TAB:

*Placed behind the head

Gtr

Rhy. Fig. 1

End Rhy. Fig. 1

Chords: C#5 B5 E5/B B5 A5 F#5 B5/F# C# F#/C# C#

TAB:

Gtr 1 w/ Rhy. Fig. 1

Gtr 2 (acc.)

Chords: C#5 B5 E5/B B5 A5 F#5 B5/F# C# F#/C# C#

TAB:

Gtr 1 w/ Rhy Fig 1 (2 times)

run - a - way son _____ of a nu - cle - ar a - bomb
Ain't got time _____ to make _____ no a - pol - o - gy

C#5 G#5 B5 F#5 A5 E B C#5 G#5 B5 F#5 A5 E B

 I am the world's for - got - ten boy, — the one who search - es — and de - stroys
 Soul ra - di - a - tion in the dead of night — Love in the mid - dle of a fire fight. —

[illegible]

E#5 F#5

E#5 F#5 A5

The second system of musical notation for 'The Sound of Silence'. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The melody starts with a whole rest, followed by a half note G#4, a quarter note A5, a quarter note B5, and a quarter note A5. This is followed by a half note G#4, a quarter note F#4, a quarter note E4, and a quarter note D4. The melody then continues with a half note C#4, a quarter note B3, a quarter note A3, and a quarter note G3. The system ends with a half note F#3, a quarter note E3, a quarter note D3, and a quarter note C3. The lyrics 'Hon ey, got ta help me please' and 'Some - bod - y got - ta save my' are written below the first part of the melody. The lyrics 'Hon - ey, got - ta strike me blind' and 'Some - bod y got ta save my' are written below the second part of the melody.

Hon ey, got ta help me please
Hon - ey, got - ta strike me blind

Some - bod - y got - ta save my
Some - bod y got ta save my

*Gtrs 1 & 2

*Composite arrangement

To Coda ⊕

F

G#5

soul _____
soul. _____

Ba - by, det - o - nate for me. _____
Ba - by, pen - e - trate my mind

Ow! _____

Chorus

C#5 G#

G#5

B5

F#5

A5

E

B5/F#

And I'm the world's for got ten boy

Gtr 1

mf

Gtr

Rhy Fig. 2

End Rhy Fig. 2

Gtr 1 w/ Rhy. Fig. 2 (3 times)

C#5/G#

G#5

B5

F#5

A5

E

B5/F#

The one who's search - in', search-in' to de - stroy.

Gtr 2

C#5/G#

G#5

B5

F#5

A5

E

B5/F#

And hon - ey, I'm the world's for - got - ten boy.

C#5/G# G#5 B5 F#5 A5 E B5/F#

The one who's search - in' on - ly to de - stroy Hey'

Guitar Solo

Gtr 1 w/ Rhy Fig 1 (2 times)

C#5 B5 E5/B B5 A5 F#5 B5/F# C# F#/C# C#

Hey! Hey'

D.S. al Coda

C#5 B5 E5/B B5 A5 F#5 B5/F# C# F#/C# C#

Hey' Hey'

Gtr 2 tacet

Coda

Chorus

*Gtr 1: w/ Rhy Fig 2 (4 times)

C#5/G# G#5 B5 F#5 A5 E5 B5/F#

And I'm the wor.d's for - got-ten boy

*w/ fuzz & dist

C#5/G# G#5 B5 F#5 A5 E B5/F#

The one who's search - in', search in' to de - stroy

The first system of music shows a vocal line and a guitar line. The vocal line has a treble clef and a key signature of two sharps (F# and C#). The guitar line has a treble clef and a key signature of two sharps. The guitar line features a tremolo effect on the final measure.

C#5/G# G#5 B5 F#5 A5 E B5/F#

And hon-ey I'm the world's for got ten boy

The second system of music shows a vocal line and a guitar line. The vocal line has a treble clef and a key signature of two sharps. The guitar line has a treble clef and a key signature of two sharps. The guitar line features a tremolo effect on the final measure.

C#5/G# G#5 B5 F#5 A5 E B5/F#

The one who's search - in', search-in' to de - stroy

The third system of music shows a vocal line and a guitar line. The vocal line has a treble clef and a key signature of two sharps. The guitar line has a treble clef and a key signature of two sharps. The guitar line features a tremolo effect on the final measure.

Outro

*Gtr 1 w/ Rhy Fig. 2 (4 times)

C#5/G# G#5 B5 F#5 A5 E B5/F#

For got - ten boy for

The fourth system of music shows a vocal line and a guitar line. The vocal line has a treble clef and a key signature of two sharps. The guitar line has a treble clef and a key signature of two sharps. The guitar line features a tremolo effect on the final measure.

*w/ fuzz & dist

got-ten boy. _ For - got-ten boy, _ said, uh, yeah, _ for -

Words and Music by Billy F Gibbons, Dusty Hill and Frank Beard

Words and Music by Billy F Gibbons, Dusty Hill and Frank Beard



Moderately fast ♩ = 124

*Chord symbols reflect basic harmony

Yeeh

Ow!

Ow!

226

Verse

Gtr. tacet

C5

Bb5

F5

1 Clean shirt, — new shoes, — and I don't know where I am
 2 Gold watch, — dia - mond ring, — I an't miss - in' not a
 3 Top coat, — top hat, — an' I don't wor - ry 'cause my

Gtr. 2

C5

Bb5

F5

go - in' to — Silk suit, — black tie, — (Black tie.) — I don't need a rea - son
 sin - gle thing. — Cuff links, — stick pin, — when I step out I'm gon - na
 wal - let's fat. — Black shades, — white gloves, — look - in' sharp.

G5

F5 G5

Bb5 C5

why —
 do you in —
 ook - in' for love —

They come run - nin' just as fast as they can, — 'cause

1

To Coda

Interlude

Gtr 1 w/ Riff A (2 times)

C5 F5 Eb C5 F5 Eb C5

N.C.

ev - 'ry girl — cra - zy 'bout a sharp dressed man. —

Rhy. Fill 2

(2nd time, cont in slashes)

2.

F5 Eb C5 F5 Eb C5

Gtr 2

7 Eb5 Bb5 7

sharp dressed man. — Uh huh

End Rhy. Fill 2

Gtr 3 (dist.)

mf
w/ slide
w/ pick & finger

Guitar Solo

C5

Rhy. Fig. 1

End Rhy. Fig. 1

Gtrs. 1 & 2

Gtrs. 1 & 2 w/ Rhy Fig. 1 (8 1/2 times)

steady gliss.

Yeah, baby.

Gtrs. 1 & 2

Bb5¹ G5 F5

let ring

w/o slide

1/4

C5 F5

let ring

let ring

C5 Bb5[†] G5

let ring -----

Interlude

Gtr 1 w/ Riff A (4 times)
Gtrs. 2 & 3 tacet

Gtr 2: w/ Rhy. Fill 2 (3 1/2 times)

C5 F5 Eb5 C5 F5 Eb5 C5 F5 Eb5 C5 F5 Eb5 C5

How, how,

D.S. al Coda

F5 Eb5 C5 F5 Eb5 C5 F5 Eb5 C5 F5 Eb5 C5

Coda

Outro-Guitar Solo

Gtr 2: w/ Rhy. Fill 2 (9 times)

Eb5 Bb5 C5

sharp dressed man. Spoken. Uh huh. You can't lose when you dress like I do. That's right, I'm

Gtr 4 (dist.)

mf w/ pick & finger

P.H. P.H. ----

Gtr 2

fine

Gtr 4

PH semi bar

Bss

Rhy. Fig. 2

End Rhy. Fig. 2

Gtr 4

The musical notation for guitar 4 is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with some notes beamed together. There are several slurs and accents (marked with a 'v') over specific notes. The fretboard diagram below the staff shows the fret numbers for each note: 8, 10, 8, 10, 10, 8, 10, 8, 11, 11, 8, 8, 10, 10, 8, 8, 10, 10, 8, 12. The diagram is divided into two systems by a bar line.

[illegible]

Gtr 4

Gtr 2

Rhy. Fill 3

Gtr

Gtr 2 *divisi*

End Rhy. Fill 3

Gtr 2 w/ Rhy. Fill 3

Gtr 2 w/ Rhy. Fill 2 (2 times)

Gtr 4

Gtr 1

Rhy. Fig. 3

End Rhy. Fig. 3

C5

Gtr 4

[illegible]

Gr 1 w/ Rhy Fig. 3 (2 times)

15

[illegible]

Gtr 1 w/ Rhy Fig. 2 (2 times)

C5

[illegible]

Gtr 1 w/ Rhy Fig. 3 (2 times)

Gtr 2: w/ Rhy Fill 3 (2 times)

F5

The musical score for 'F5' is presented in two systems. The first system features a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff, with notes beamed in groups of four and six. The second system continues the melody, also using beamed notes. The score is labeled 'F5' at the top.

Fade out

Gr 1 w/ Rhy Fig 2 (till fade)

CS

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff, with notes and rests connected by horizontal lines. The second system continues the melody, also on a five-line staff, with similar notation. The score is labeled 'The Rose Tree' at the top.

Smoke on the Water

Words and Music by Ritchie Blackmore, Ian Gillan, Roger Glover, Jon Lord and Ian Paice

Intro
Moderately ♩ = 112
N.C. (G5)
Riff A

1. 5.

End Riff A

Gtr 1 (dist.)
w/ fingers

TAB

6

Verse

*G5

1. We all came out to Mon - treaux on the
2. They burned down the gam - bling house, it
3. We end - ed up at the Grand Ho - tel, ...

Fill 1

End Fill 1

Riff B

mf

slight P.M. †

slight P.M. †

slight P.M. -----

*Chord symbols reflect amplified harmony

F5

G5

Lake died Ge - ne va shore line
with an aw - ful sound.
it was emp - ty, cold and bare. But with the

End Riff B

slight P.M.

Gtr 1. w/ Riff B (3 times)

F5

G5

to make rec - ords with a mo - bile, we did - n't have much time.
A, Fun - ky Claude was run - ning in and out, pull - ing kids out the ground
Roll - ing truck Stones thing just out - side, mak - ing our mu - sic there. With a

F5 G5

A, Frank Zap - pa and the Moth - ers _____ were at the best place a - round _____
 When it all was o - ver, _____ we had to find an - oth - er place. _____
 few red lights, _____ a few old beds _____ we made a place to sweat. _____

F5 G5

But some stu - pid with a flare gun _____ burned the place to the _____ ground. _____
 But Swiss time was run - ning out, _____ it seemed that we would lose the race. _____
 No mat - ter what we get out of this, _____ I know, _____ I know we'll nev - er for - get.

Chorus
C5 Ab5 G5

Smoke on the wa - ter, _____ a fire _____ in the sky. _____

let ring 1 let ring 1 let ring

3 5 5 4 6 6 3 5

To Coda 1. **Interlude** 2. **Interlude**

Gtr 1 w/ Riff A (1 3/4 times) Gtr 1 w/ Fill 1 Gtr 1 w/ Riff A (1 3/4 times) Gtr 1 w/ Fill 1

N.C. (G5) N.C. (G5)

7 7 7 7

Smoke on the wa - ter

let ring ----- let ring -----

Gtr 2 (dist) *f*

3 5 5 4 6 6 12 15

Guitar Solo
G5 C5

Gtr 2

12 13 13 11 12 12 11 12 15 12 15 13 15 14

Gtr 1

slight P.M. 4 slight P.M.

3 5 6 3 5 6 3 5 5 3 5 5 3 5 5

G5

12 14 12 14 12 10 12 10 8 10 | 10 10 10 10 | 0 | 11 11 11 11 8 0 11

light PM

light PM

C5

G5

10 8 11 10 8 11 10 8 10 10 8 7 5 | 8 7 | 5 8 7 5 8 8 7 5 | 3 13 5 3 2 3

light PM

C5

G5

2 3 2 8 (8) 2 1/2 (8) | 5 3 3 1/2 3 3 6 5 3 6 5 3 5 5 3 | 5 5 5 5 3 6

w bar

light PM

C5

slight F.M.

G5 C5

slight P.M.

F5

grad. bend

slight P.M.

Gtr 1 w/ Riff A (1 3/4 times)

N.C. (G5)

Gtr 2

1 3/4

3, 4

1 3/4

D.S. al Coda

Gtr 2 solo

3

Gtr 1 w/ Riff A

⌘ Coda

Interlude

Gtr 1 w/ Riff A (4 times)

N.C. (G5)

Outro-Organ Solo

N.C. (G5)

Gtr

16

Begin fade

Fade out

Stellar

Words and Music by Brandon Boyd, Michael Einziger, Alex Katunich, Jose Pasillas II and Chris Kilmore

Intro
Moderate Rock ♩ = 128
(sound effects
& vocals)

Verse

NC

Intro musical notation (Vocal line):

Intro guitar notation (Gtr 1 clean):

Verse musical notation (Vocal line):

Verse guitar notation (Gtr 1 clean):

Verse bass notation (B5):

Verse musical notation (Vocal line):

Verse guitar notation (Gtr 1 clean):

Verse bass notation (B5):

Verse musical notation (Vocal line):

Verse guitar notation (Gtr 1 w/ Riff A 2 times):

Verse bass notation (B5):

Verse musical notation (Vocal line):

Verse guitar notation (Gtr 1 w/ Riff A 2 times):

Verse bass notation (B5):

Verse musical notation (Vocal line):

Verse guitar notation (Gtr 1 w/ Riff A 2 times):

Verse bass notation (B5):

Verse musical notation (Vocal line):

Verse guitar notation (Gtr 1 w/ Riff A 2 times):

Verse bass notation (B5):

* Set one octave below

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[illegible]

A C#A5 N.C. A5 A/C#A5 N.C. A5
 How do you do it? It's bet-ter than I ev-er knew,

[illegible]

NC

2 Meet me on outer space

Riff B

phaser off

End Riff B

Gtr 1 w/ R ff B (2 1/2 times)

I — will hold — you — close, — if you're a - fraid of heights. I
 need — you — to see — this — place, — it might be the on - ly way —

Gtr 1 w/ Rhy Fill 1

that I can show you — how — it feels to be in side
 of you — How do you do it?

Chorus

Gtr 1 w/ Rhy Fig. 1

A5 A/C# A5 N.C. A5 A/C# A5 N.C. A5
 Make me — feel — like — I do. — How do you do — it? —
 A/C# A5 N.C. A5 A/C# A5 N.C.
 It's bet - ter — than I ev - er knew, — oo.

To Coda

A5 A/C# A5 N.C. A5
 How do you do — it? — Make me — feel —

Gtr 1

w/ heavy dist & over

4 6 6 5 6 7 4 6 6 7 7 6 4

Interlude
w/ ad lib Voc.
Asus4

A/C#A5 N.C. G5

like I do

mp let ring throughout
w/ clean tone & chorus
octaver off

E5

D S. al Coda

1. G6 2. G5 G5 A5

How do you do it?

w/ heavy dist & octaver
chorus off

PM *f*

Coda

Gtr 1 w/ Rhy Fig 1

A/C#A5 N.C. A5 A/C#A5 N.C.

Make me feel like I do.

A5 A/C#A5 N.C. A5

How do you do it? Make me feel

A/C#A5 N.C. Asus2

like I do Yeah

Gtr 1

Stop

Words and Music by Perry Farrell, Dave Navarro, Stephen Perkins and Eric Avery



Intro Free time



Spoken: Señores y señoras, nos otros de nemos mas influencia con sucijos que tu tiene Pero los queremos. Creado y reado de Los Angeles, Juanes Adiccion.

Moderate Rock ♩ = 128

***E7** **D#7 E7** **F7**

Gtr 1 (dist.)

mf

TAB

*Chord symbols reflect overall harmony

E7 **D#7 E7** **F7** **F7#9**

Here we

Chorus

Gtr 1 tacet

E5 **B5 D5 A/C# A5 B5** **E5** **B5 D5 A/C#** **E5** **B5 D5 A/C# A5 B5**

No one

**Gtrs 2 & 3 (dist.)

**Composite arrangement

E5 E7 A G E7 A G

No one | No one |
| No way ... |

E7 A

Gon na stop Now, go

2nd time Gtrs 2 & 3 w Rhy Fill 1

let ring --- PS

Gtr 3 E5 G5 A5 E5 G5 A5

mp let ring --- let ring --- let ring --- let ring ---

Gtr 2 Rhy. Fig. 1

PM 1 PM 1 PM 1 PM 1

Rhy Fill 1
Gtrs 2 & 3

E5 G5 A5 E5 G5 A5

1 You'll

let ring ----- let ring -----

End Rhy. Fig. 1

The first system of the musical score consists of three staves. The top staff is a guitar staff in E major, with chords E5, G5, A5, E5, G5, and A5 indicated above it. The middle staff is a vocal line with lyrics "1 You'll" and "let ring ----- let ring -----". The bottom staff is a bass line with fret numbers 2, 0, 0, 0, 2, 9, 16, 16, 15, 14, 13, 12, 13, 14, 15, 16. There are also some additional notes and a "1/2" time signature.

Verse

Gtrs. 2 & 3: w/ Rhy. Fig. 1

E5 G5 A5 E5 G5 A5 E5 G5 A5 E5 G5 A5

Save the com - plants - for par - ty con - ver - sa - tion. The
2 Farm peo - ple, book wa - vers, soul sav - ers

The Verse section starts with a guitar staff in E major, with chords E5, G5, A5, E5, G5, A5, E5, G5, A5, E5, G5, A5 indicated above it. The middle staff is a vocal line with lyrics "Save the com - plants - for par - ty con - ver - sa - tion. The" and "2 Farm peo - ple, book wa - vers, soul sav - ers". The bottom staff is a bass line with fret numbers 2, 0, 0, 0, 2, 3, 3, 5, 5, 7, 0, 0, 0, 2, 0, 3, 3, 5, 5, 7.

E5 E G5 A5 E5 E G5 A5

world is load - ed It's
love teach - ing. They're

Gtrs. 2 & 3

PM - 4 PM - 4 PM - 4 PM - 4

The second system of the musical score consists of three staves. The top staff is a guitar staff in E major, with chords E5, E, G5, A5, E5, E, G5, A5 indicated above it. The middle staff is a vocal line with lyrics "world is load - ed It's" and "love teach - ing. They're". The bottom staff is a bass line with fret numbers 2, 0, 0, 0, 3, 3, 5, 5, 7, 0, 0, 0, 3, 3, 5, 5, 7. There are also some additional notes and a "PM - 4" marking.

E5 E G5 A5 E5 N.C.

lit to pop and no - bod - y ain't gon - na stop.
lit to pop and no - bod - y ain't gon - na stop

The third system of the musical score consists of three staves. The top staff is a guitar staff in E major, with chords E5, E, G5, A5, E5, N.C. indicated above it. The middle staff is a vocal line with lyrics "lit to pop and no - bod - y ain't gon - na stop." and "lit to pop and no - bod - y ain't gon - na stop". The bottom staff is a bass line with fret numbers 2, 0, 0, 0, 3, 3, 5, 5, 7, 0, 0, 0, 3, 3, 5, 5, 7. There are also some additional notes and a "PM - 4" marking.

Gtrs 2 & 3 tacet

E7 D#7 E7 F9

Gtr 1

7 6 7 X X 7 X 7 X 6 5 5 6 7 X 7 6 7 X 6 7 7 6 7 8 8 8 8 8 7 7 7 7 7 7 7

The

Interlude

Half-time feel

one to

*Gtrs. 1 & 2



***let ring throughout*



0 0 0 0 2 1 3 0 0 4 3 3 1 2 0 0 0 0

***Composite arrangement**

Gtr 3

**let ring throughout

w har + 1/2

+ 1/2

**Next 40 meas

F7

E7

F7

get con - trol of a mind like that. Move - on

w/ bar

+ 1/2

w/ bar

+ 1/2

w/ bar

+ 1/2

E7

F7

E

One come a day the wa - ter will run, no

w/ bar

+ 1/2

Rhy. Fig. 2

w/ bar

+ 1/2

G5

man will stand for things that he had done. flur -

The first system of the musical score features a vocal line in G major with the lyrics "man will stand for things that he had done. flur -". The guitar part is highly technical, involving frequent bends and complex fretting patterns, including a sequence of triplets (3, 3, 3, 3, 3, 3, 3) and a final triplet (2, 3, 3, 0, 3). The bass line provides a steady accompaniment with a mix of single notes and triplets.

E5

rah

G

And the

P.M. let ring

The second system of the musical score continues the vocal line with the lyrics "rah" and "And the". The guitar part features a tremolo effect and a final triplet sequence (3, 3, 3, 3, 3, 3, 3). The bass line also includes a tremolo effect and a final triplet sequence (3, 3, 3, 3, 3, 3, 3). The system concludes with the instruction "P.M. let ring".

E5

G5

wa - ter will run

let ring

Gtr 3 w/ Rhy Fig. 2

E5

One come a day the wa - ter will run, no man will stand for things that he had

Gus 1 & 2

End Rhy Fig. 2

G5

E5

done

Har - rah

Gtrs. 1 & 2

G5 E5

And the wa - ter will run.

G5 E5

It will run Oh

Qtr 3 w/ Rhy Fig 2 (1st 7 meas.)

G5 E5

It will run Oh

End half-time feel

G5 G ⑥ 3fr G5 E B5 D5 A/C# A5 B5

Get Go

Gtr 3 (cont. in notation)

Gtrs 2 & 3

Guitar Solo

Crucial Solo

Gtr 4 (dist.)
 E5 G5 A5 E5 G5 A5
 f w/ wah-wah
 15 14 15 15 15 12 15

Gtr 5 (dist.)
 mp w ha
 15 15 15 15 15

Gtrs. 2 & 3
 Gtr 2 & 3 w/ Rhy Fig. 1 (2 times)
 1 2 3 6

The musical score consists of two staves. The top staff is labeled "Gtr 4" and features a complex melodic line with many sixteenth notes. Above the staff are chord markings: E5, G5, A5, E5, G5, and A5. Below the staff are fret numbers: 12, 15, 12, 12, 15, 12, 14, 12, 15, 12, 15, 12, 15, 12, 17, 15, 17, 20, 17, 15, 17, 15, 19, 15, 17, 19, 17, 15, 17, 15, 19, 15, 17, 19, 17, 15, 17, 15, 19, 15, 17, 19, 17. The bottom staff is labeled "Gtr 5" and has fewer notes, mostly quarter and eighth notes. It includes a "whisper" marking. Fret numbers 15 and 17 are indicated below the staff.

Strutter

Words and Music by Paul Stanley and Gene Simmons

Tune Down 1/2 Step

① = E♭ ④ = D♭

② = B♭ ⑤ = A♭

③ = G♭ ⑥ = E♭

Mod. Rock ♩ = 136

Gtr. 1

* B

Intro

G

D

(drums) - - - - -

TAB

4	4	4	6	4	6	4	×	12	12	14	12	12	12	12	7	7
2	2	2	2	2	2	2	2	10	10	10	10	10	10	10	5	5

Gtr. 2

TAB

7	7	7	7	7	7	7	7	12	12	12	12	12	12	12	10	10
9	9	9	9	9	9	9	9	10	10	10	10	10	10	10	12	12

* Chord symbols reflect combined tonality of Gtrs. 1 & 2

A

B

G

TAB

7	7	9	7	9	7	5	2	2	4	2	4	4	×	4	4	4	6	4	6	4	×	12	
5	5	5	5	5	5	5	0	0	0	0	0	0	×	2	2	2	2	2	2	2	2	×	10

TAB

10	10	11	12	12	10	5	5	5	5	5	5	5	7	7	7	7	12	12	12	12	10	10
10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10

D

B

TAB

(12)	12	14	12	12	12	12	7	7	7	7	7	7	7	7	7	7	7	9	7	7	7	×	7	7
(10)	10	10	10	10	10	10	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	×	9	9

TAB

12	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
12	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10

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Verse

Verse

B G5 D5 * Gtr 1 w/Rhy Fill 2, 3rd verse only D

1., 3. I know _ a thing or two a - bout ____ her
2. She wears her sat - in like a la - dy.

* overdubbed rhythm guitar fill

G D B G5 D5
 I know _ she'll on - ly make you cry.
 She gets her way just like a child _

[illegible]

A5 A B

She'll let you
You take her home_

G5 D5 D G D B

walk the street be - side her.
and she says, "may - be." Ooh.
Ba - by

Rhy. Fill 1
Gtr 1

G D B

1/2

TAB

7	8	8	8	7	7	7
7	7	7	7	7	7	7
9	9	9	7	9	9	9

Rhy. Fill 3
Gtr 2

D

3

TAB

10	10	10	10	10	10	10
10	10	10	10	10	10	10
11	11	11	11	11	11	11
12	12	12	12	12	12	12
10	10	10	10	10	10	10

B G5 D5 A5

But when she walks she'll pass you by
 She takes you down and drives you wild

The first system of the musical score includes a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "But when she walks she'll pass you by / She takes you down and drives you wild". Above the vocal line, the chords B, G5, D5, and A5 are indicated. The guitar line is in treble clef and features a slide effect. The bass line is in treble clef and includes a 7-string fretboard diagram with fret numbers 7, 9, 12, 15, 17, 19, 21, 23, 25, 27, 29, 31, 33, 35, 37, 39, 41, 43, 45, 47, 49, 51, 53, 55, 57, 59, 61, 63, 65, 67, 69, 71, 73, 75, 77, 79, 81, 83, 85, 87, 89, 91, 93, 95, 97, 99, 101, 103, 105, 107, 109, 111, 113, 115, 117, 119, 121, 123, 125, 127, 129, 131, 133, 135, 137, 139, 141, 143, 145, 147, 149, 151, 153, 155, 157, 159, 161, 163, 165, 167, 169, 171, 173, 175, 177, 179, 181, 183, 185, 187, 189, 191, 193, 195, 197, 199, 201, 203, 205, 207, 209, 211, 213, 215, 217, 219, 221, 223, 225, 227, 229, 231, 233, 235, 237, 239, 241, 243, 245, 247, 249, 251, 253, 255, 257, 259, 261, 263, 265, 267, 269, 271, 273, 275, 277, 279, 281, 283, 285, 287, 289, 291, 293, 295, 297, 299, 301, 303, 305, 307, 309, 311, 313, 315, 317, 319, 321, 323, 325, 327, 329, 331, 333, 335, 337, 339, 341, 343, 345, 347, 349, 351, 353, 355, 357, 359, 361, 363, 365, 367, 369, 371, 373, 375, 377, 379, 381, 383, 385, 387, 389, 391, 393, 395, 397, 399, 401, 403, 405, 407, 409, 411, 413, 415, 417, 419, 421, 423, 425, 427, 429, 431, 433, 435, 437, 439, 441, 443, 445, 447, 449, 451, 453, 455, 457, 459, 461, 463, 465, 467, 469, 471, 473, 475, 477, 479, 481, 483, 485, 487, 489, 491, 493, 495, 497, 499, 501, 503, 505, 507, 509, 511, 513, 515, 517, 519, 521, 523, 525, 527, 529, 531, 533, 535, 537, 539, 541, 543, 545, 547, 549, 551, 553, 555, 557, 559, 561, 563, 565, 567, 569, 571, 573, 575, 577, 579, 581, 583, 585, 587, 589, 591, 593, 595, 597, 599, 601, 603, 605, 607, 609, 611, 613, 615, 617, 619, 621, 623, 625, 627, 629, 631, 633, 635, 637, 639, 641, 643, 645, 647, 649, 651, 653, 655, 657, 659, 661, 663, 665, 667, 669, 671, 673, 675, 677, 679, 681, 683, 685, 687, 689, 691, 693, 695, 697, 699, 701, 703, 705, 707, 709, 711, 713, 715, 717, 719, 721, 723, 725, 727, 729, 731, 733, 735, 737, 739, 741, 743, 745, 747, 749, 751, 753, 755, 757, 759, 761, 763, 765, 767, 769, 771, 773, 775, 777, 779, 781, 783, 785, 787, 789, 791, 793, 795, 797, 799, 801, 803, 805, 807, 809, 811, 813, 815, 817, 819, 821, 823, 825, 827, 829, 831, 833, 835, 837, 839, 841, 843, 845, 847, 849, 851, 853, 855, 857, 859, 861, 863, 865, 867, 869, 871, 873, 875, 877, 879, 881, 883, 885, 887, 889, 891, 893, 895, 897, 899, 901, 903, 905, 907, 909, 911, 913, 915, 917, 919, 921, 923, 925, 927, 929, 931, 933, 935, 937, 939, 941, 943, 945, 947, 949, 951, 953, 955, 957, 959, 961, 963, 965, 967, 969, 971, 973, 975, 977, 979, 981, 983, 985, 987, 989, 991, 993, 995, 997, 999, 1001, 1003, 1005, 1007, 1009, 1011, 1013, 1015, 1017, 1019, 1021, 1023, 1025, 1027, 1029, 1031, 1033, 1035, 1037, 1039, 1041, 1043, 1045, 1047, 1049, 1051, 1053, 1055, 1057, 1059, 1061, 1063, 1065, 1067, 1069, 1071, 1073, 1075, 1077, 1079, 1081, 1083, 1085, 1087, 1089, 1091, 1093, 1095, 1097, 1099, 1101, 1103, 1105, 1107, 1109, 1111, 1113, 1115, 1117, 1119, 1121, 1123, 1125, 1127, 1129, 1131, 1133, 1135, 1137, 1139, 1141, 1143, 1145, 1147, 1149, 1151, 1153, 1155, 1157, 1159, 1161, 1163, 1165, 1167, 1169, 1171, 1173, 1175, 1177, 1179, 1181, 1183, 1185, 1187, 1189, 1191, 1193, 1195, 1197, 1199, 1201, 1203, 1205, 1207, 1209, 1211, 1213, 1215, 1217, 1219, 1221, 1223, 1225, 1227, 1229, 1231, 1233, 1235, 1237, 1239, 1241, 1243, 1245, 1247, 1249, 1251, 1253, 1255, 1257, 1259, 1261, 1263, 1265, 1267, 1269, 1271, 1273, 1275, 1277, 1279, 1281, 1283, 1285, 1287, 1289, 1291, 1293, 1295, 1297, 1299, 1301, 1303, 1305, 1307, 1309, 1311, 1313, 1315, 1317, 1319, 1321, 1323, 1325, 1327, 1329, 1331, 1333, 1335, 1337, 1339, 1341, 1343, 1345, 1347, 1349, 1351, 1353, 1355, 1357, 1359, 1361, 1363, 1365, 1367, 1369, 1371, 1373, 1375, 1377, 1379, 1381, 1383, 1385, 1387, 1389, 1391, 1393, 1395, 1397, 1399, 1401, 1403, 1405, 1407, 1409, 1411, 1413, 1415, 1417, 1419, 1421, 1423, 1425, 1427, 1429, 1431, 1433, 1435, 1437, 1439, 1441, 1443, 1445, 1447, 1449, 1451, 1453, 1455, 1457, 1459, 1461, 1463, 1465, 1467, 1469, 1471, 1473, 1475, 1477, 1479, 1481, 1483, 1485, 1487, 1489, 1491, 1493, 1495, 1497, 1499, 1501, 1503, 1505, 1507, 1509, 1511, 1513, 1515, 1517, 1519, 1521, 1523, 1525, 1527, 1529, 1531, 1533, 1535, 1537, 1539, 1541, 1543, 1545, 1547, 1549, 1551, 1553, 1555, 1557, 1559, 1561, 1563, 1565, 1567, 1569, 1571, 1573, 1575, 1577, 1579, 1581, 1583, 1585, 1587, 1589, 1591, 1593, 1595, 1597, 1599, 1601, 1603, 1605, 1607, 1609, 1611, 1613, 1615, 1617, 1619, 1621, 1623, 1625, 1627, 1629, 1631, 1633, 1635, 1637, 1639, 1641, 1643, 1645, 1647, 1649, 1651, 1653, 1655, 1657, 1659, 1661, 1663, 1665, 1667, 1669, 1671, 1673, 1675, 1677, 1679, 1681, 1683, 1685, 1687, 1689, 1691, 1693, 1695, 1697, 1699, 1701, 1703, 1705, 1707, 1709, 1711, 1713, 1715, 1717, 1719, 1721, 1723, 1725, 1727, 1729, 1731, 1733, 1735, 1737, 1739, 1741, 1743, 1745, 1747, 1749, 1751, 1753, 1755, 1757, 1759, 1761, 1763, 1765, 1767, 1769, 1771, 1773, 1775, 1777, 1779, 1781, 1783, 1785, 1787, 1789, 1791, 1793, 1795, 1797, 1799, 1801, 1803, 1805, 1807, 1809, 1811, 1813, 1815, 1817, 1819, 1821, 1823, 1825, 1827, 1829, 1831, 1833, 1835, 1837, 1839, 1841, 1843, 1845, 1847, 1849, 1851, 1853, 1855, 1857, 1859, 1861, 1863, 1865, 1867, 1869, 1871, 1873, 1875, 1877, 1879, 1881, 1883, 1885, 1887, 1889, 1891, 1893, 1895, 1897, 1899, 1901, 1903, 1905, 1907, 1909, 1911, 1913, 1915, 1917, 1919, 1921, 1923, 1925, 1927, 1929, 1931, 1933, 1935, 1937, 1939, 1941, 1943, 1945, 1947, 1949, 1951, 1953, 1955, 1957, 1959, 1961, 1963, 1965, 1967, 1969, 1971, 1973, 1975, 1977, 1979, 1981, 1983, 1985, 1987, 1989, 1991, 1993, 1995, 1997, 1999, 2001, 2003, 2005, 2007, 2009, 2011, 2013, 2015, 2017, 2019, 2021, 2023, 2025, 2027, 2029, 2031, 2033, 2035, 2037, 2039, 2041, 2043, 2045, 2047, 2049, 2051, 2053, 2055, 2057, 2059, 2061, 2063, 2065, 2067, 2069, 2071, 2073, 2075, 2077, 2079, 2081, 2083, 2085, 2087, 2089, 2091, 2093, 2095, 2097, 2099, 2101, 2103, 2105, 2107, 2109, 2111, 2113, 2115, 2117, 2119, 2121, 2123, 2125, 2127, 2129, 2131, 2133, 2135, 2137, 2139, 2141, 2143, 2145, 2147, 2149, 2151, 2153, 2155, 2157, 2159, 2161, 2163, 2165, 2167, 2169, 2171, 2173, 2175, 2177, 2179, 2181, 2183, 2185, 2187, 2189, 2191, 2193, 2195, 2197, 2199, 2201, 2203, 2205, 2207, 2209, 2211, 2213, 2215, 2217, 2219, 2221, 2223, 2225, 2227, 2229, 2231, 2233, 2235, 2237, 2239, 2241, 2243, 2245, 2247, 2249, 2251, 2253, 2255, 2257, 2259, 2261, 2263, 2265, 2267, 2269, 2271, 2273, 2275, 2277, 2279, 2281, 2283, 2285, 2287, 2289, 2291, 2293, 2295, 2297, 2299, 2301, 2303, 2305, 2307, 2309, 2311, 2313, 2315, 2317, 2319, 2321, 2323, 2325, 2327, 2329, 2331, 2333, 2335, 2337, 2339, 2341, 2343, 2345, 2347, 2349, 2351, 2353, 2355, 2357, 2359, 2361, 2363, 2365, 2367, 2369, 2371, 2373, 2375, 2377, 2379, 2381, 2383, 2385, 2387, 2389, 2391, 2393, 2395, 2397, 2399, 2401, 2403, 2405, 2407, 2409, 2411, 2413, 2415, 2417, 2419, 2421, 2423, 2425, 2427, 2429, 2431, 2433, 2435, 2437, 2439, 2441, 2443, 2445, 2447, 2449, 2451, 2453, 2455, 2457, 2459, 2461, 2463, 2465, 2467, 2469, 2471, 2473, 2475, 2477, 2479, 2481, 2483, 2485, 2487, 2489, 2491, 2493, 2495, 2497, 2499, 2501, 2503, 2505, 2507, 2509, 2511, 2513, 2515, 2517, 2519, 2521, 2523, 2525, 2527, 2529, 2531, 2533, 2535, 2537, 2539, 2541, 2543, 2545, 2547, 2549, 2551, 2553, 2555, 2557, 2559, 2561, 2563, 2565, 2567, 2569, 2571, 2573, 2575, 2577, 2579, 2581, 2583, 2585, 2587, 2589, 2591, 2593, 2595, 2597, 2599, 2601, 2603, 2605, 2607, 2609, 2611, 2613, 2615, 2617, 2619, 2621, 2623, 2625, 2627, 2629, 2631, 2633, 2635, 2637, 2639, 2641, 2643, 2645, 2647, 2649, 2651, 2653, 2655, 2657, 2659, 2661, 2663, 2665, 2667, 2669, 2671, 2673, 2675, 2677, 2679, 2681, 2683, 2685, 2687, 2689, 2691, 2693, 2695, 2697, 2699, 2701, 2703, 2705, 2707, 2709, 2711, 2713, 2715, 2717, 2719, 2721, 2723, 2725, 2727, 2729, 2731, 2733, 2735, 2737, 2739, 2741, 2743, 2745, 2747, 2749, 2751, 2753, 2755, 2757, 2759, 2761, 2763, 2765, 2767, 2769, 2771, 2773, 2775, 2777, 2779, 2781, 2783, 2785, 2787, 2789, 2791, 2793, 2795, 2797, 2799, 2801, 2803, 2805, 2807, 2809, 2811, 2813, 2815, 2817, 2819, 2821, 2823, 2825, 2827, 2829, 2831, 2833, 2835, 2837, 2839, 2841, 2843, 2845, 2847, 2849, 2851, 2853, 2855, 2857, 2859, 2861, 2863, 2865, 2867, 2869, 2871, 2873, 2875, 2877, 2879, 2881, 2883, 2885, 2887, 2889, 2891, 2893, 2895, 2897, 2899, 2901, 2903, 2905, 2907, 2909, 2911, 2913, 2915, 2917, 2919, 2921, 2923, 2925, 2927, 2929, 2931, 2933, 2935, 2937, 2939, 2941, 2943, 2945, 2947, 2949, 2951, 2953, 2955, 2957, 2959, 2961, 2963, 2965, 2967, 2969, 2971, 2973, 2975, 2977, 2979, 2981, 2983, 2985, 2987, 2989, 2991, 2993, 2995, 2997, 2999, 3001, 3003, 3005, 3007, 3009, 3011, 3013, 3015, 3017, 3019, 3021, 3023, 3025, 3027, 3029, 3031, 3033, 3035, 3037, 3039, 3041, 3043, 3045, 3047, 3049, 3051, 3053, 3055, 3057, 3059, 3061, 3063, 3065, 3067, 3069, 3071, 3073, 3075, 3077, 3079, 3081, 3083, 3085, 3087, 3089, 3091, 3093, 3095, 3097, 3099, 3101, 3103, 3105, 3107, 3109, 3111, 3113, 3115, 3117, 3119, 3121, 3123, 3125, 3127, 3129, 3131, 3133, 3135, 3137, 3139, 3141, 3143, 3145, 3147, 3149, 3151, 3153, 3155, 3157, 3159, 3161, 3163, 3165, 3167, 3169, 3171, 3173, 3175, 3177, 3179, 3181, 3183, 3185, 3187, 3189, 3191, 3193, 3195, 3197, 3199, 3201, 3203, 3205, 3207, 3209, 3211, 3213, 3215, 3217, 3219, 3221, 3223, 3225, 3227, 3229, 3231, 3233, 3235, 3237, 3239, 3241, 3243, 3245, 3247, 3249, 3251, 3253, 3255, 3257, 3259, 3261, 3263, 3265, 3267, 3269, 3271, 3273, 3275, 3277, 3279, 3281, 3283, 3285, 3287, 3289, 3291, 3293, 3295, 3297, 3299, 3301, 3303, 3305, 3307, 3309, 3311, 3313, 3315, 3317, 3319, 3321, 3323, 3325, 3327, 3329, 3331, 3333, 3335, 3337, 3339, 3341, 3343, 3345, 3347, 3349, 3351, 3353, 3355, 3357, 3359, 3361, 3363, 3365, 3367, 3369, 3371, 3373, 3375, 3377, 3379, 3381, 3383, 3385, 3387, 3389, 3391, 3393, 3395, 3397, 3399, 3401, 3403, 3405, 3407, 3409, 3411, 3413, 3415, 3417, 3419, 3421, 3423, 3425, 3427, 3429, 3431, 3433, 3435, 3437, 3439, 3441, 3443, 3445, 3447, 3449, 3451, 3453, 3455, 3457, 3459, 3461, 3463, 3465, 3467, 3469, 3471, 3473, 3475, 3477, 3479, 3481, 3483, 3485, 3487, 3489, 3491, 3493, 3495, 3497, 3499, 3501, 3503, 3505, 3507, 3509, 3511, 3513, 3515, 3517, 3519, 3521, 3523, 3525, 3527, 3529, 3531, 3533, 3535, 3537, 3539, 3541, 3543, 3545, 3547, 3549, 3551, 3553, 3555, 3557, 3559, 3561, 3563, 3565, 3567, 3569, 3571, 3573, 3575, 3577, 3579, 3581, 3583, 3585, 3587, 3589, 3591, 3593, 3595, 3597, 3599, 3601, 3603, 3605, 3607, 3609, 3611, 3613, 3615, 3617, 3619, 3621, 3623, 3625, 3627, 3629, 3631, 3633, 3635, 3637, 3639, 3641, 3643, 3645, 3647, 3649, 3651, 3653, 3655, 3657, 3659, 3661, 3663, 3665, 3667, 3669, 3671, 3673, 3675, 3677, 3679, 3681, 3683, 3685, 3687, 3689, 3691, 3693, 3695, 3697, 3699, 3701, 3703, 3705, 3707, 3709, 3711, 3713, 3715, 3717, 3719, 3721, 3723, 3725, 3727, 3729, 3731, 3733, 3735, 3737, 3739, 3741, 3743, 3745, 3747, 3749, 3751, 3753, 3755, 3757, 3759, 3761, 3763, 3765, 3767, 3769, 3771, 3773, 3775, 3777, 3779, 3781, 3783, 3785, 3787, 3789, 3791, 3793, 3795, 3797, 3799, 3801, 3803, 3805, 3807, 3809, 3811, 3813, 3815, 3817, 3819, 3821, 3823, 3825, 3827, 3829, 3831, 3833, 3835, 3837, 3839, 3841, 3843, 3845, 3847, 3849, 3851, 3853, 3855, 3857, 3859, 3861, 3863, 3865, 3867, 3869, 3871, 3873, 3875, 3877, 3879, 3881, 3883, 3885, 3887, 3889, 3891, 3893, 3895, 3897, 3899, 3901, 3903, 3905, 3907, 3909, 3911, 3913, 3915, 3917, 3919, 3921, 3923, 3925, 3927, 3929, 3931, 3933, 3935, 3937, 3939, 3941, 3943, 3945, 3947, 3949, 3951, 3953, 3955, 3957, 3959, 3961, 3963, 3965, 3967, 3969, 3971, 3973, 3975, 3977, 3979, 3981, 3983, 3985, 3987, 3989, 3991, 3993, 3995, 3997, 3999, 4001, 4003, 4005, 4007, 4009, 4011, 4013, 4015, 4017, 4019, 4021, 4023, 4025, 4027, 4029, 4031, 4033, 4035, 4037, 4039, 4041, 4043, 4045, 4047, 4049, 4051, 4053, 4055, 4057, 4059, 4061, 4063, 4065, 4067, 4069, 4071, 4073, 4075, 4077, 4079, 4081, 4083, 4085, 4087, 4089, 4091, 4093, 4095, 4097, 4099, 4101, 4103, 4105, 4107, 4109, 4111, 4113, 4115, 4117, 4119, 4121, 4123, 4125, 4127, 4129, 4131, 4133, 4135, 4137, 4139, 4141, 4143, 4145, 4147, 4149, 4151, 4153, 4155, 4157, 4159, 4161, 4163, 4165, 4167, 4169, 4171, 4173, 4175, 4177, 4179, 4181, 4183, 4185, 4187, 4189, 4191, 4193, 4195, 4197, 4199, 4201, 4203, 4205, 4207, 4209, 4211, 4213, 4215, 4217, 4219, 4221, 4223, 4225, 4227, 4229, 4231, 4233, 4235, 4237, 4239, 4241, 4

Bm

G

To Coda

1. Interlude
B5

and the la - dy knows it's un - der - stood, — Strut - ter.

The musical score is arranged in four systems. The first system contains the vocal melody on a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature. The lyrics 'and the la - dy knows it's un - der - stood, — Strut - ter.' are written below the staff. Above the staff, the chords Bm and G are indicated. The second system continues the vocal melody. The third system shows the bass line on a bass clef staff, with a 4/4 time signature and a key signature of two sharps. The fourth system shows the drum line on a drum staff, with a 4/4 time signature and a key signature of two sharps. The score concludes with a double bar line and a 'To Coda' symbol.

The image shows a musical score for guitar in E major. It consists of two systems, each with a treble staff and a bass staff. The treble staff contains standard musical notation, including eighth and quarter notes, rests, and a final double bar line. The bass staff contains fret numbers (0, 2, 4, 5, 7, 9) indicating finger positions on the strings. Above the treble staff, the chords E5, D5 E5/B, and N C are indicated. The key signature is one sharp (F#).

The image displays a musical score for guitar, consisting of two systems of music. Each system includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature, and a corresponding guitar fretboard diagram below it.

System 1:

- Staff:** The melody begins with a quarter note G4 (first fret), followed by a quarter note A4 (second fret), a quarter note B4 (third fret), and a quarter note C5 (fourth fret). This is followed by a quarter rest, then a quarter note B4 (third fret), a quarter note A4 (second fret), a quarter note G4 (first fret), and a quarter note F#4 (first fret). The system concludes with a half note E5 (open string) and a half note D5 (open string).
- Fretboard:** The diagram shows fingerings for the first system. The first measure has fingerings 0, 2, 2, 0. The second measure has fingerings 2, 2, 0, 2, 2, 2. The third measure has fingerings 0, 2, 2. The fourth measure has fingerings 7, 7, 5, 9, 9, 7, 0, 2.

System 2:

- Staff:** The melody begins with a quarter note G4 (first fret), followed by a quarter note A4 (second fret), a quarter note B4 (third fret), and a quarter note C5 (fourth fret). This is followed by a quarter rest, then a quarter note B4 (third fret), a quarter note A4 (second fret), a quarter note G4 (first fret), and a quarter note F#4 (first fret). The system concludes with a half note E5 (open string) and a half note D5 (open string).
- Fretboard:** The diagram shows fingerings for the second system. The first measure has fingerings 0, 2, 2, 0. The second measure has fingerings 2, 2, 0, 2, 2, 2. The third measure has fingerings 0, 2, 2. The fourth measure has fingerings 0, 2, 0, 2.

B5 E5

0 2 4 0 2 4 2 0 2 4 2 0 2 4 2

Guitar solo

G5/D D5 A5 B 2. B5

Strut-ter

3 0 0 2 2 0 7 7 7 7 9 9 9 9 9 9 9 9

Rhy. Fig. 1

3 0 0 2 2 0 7 7 7 7 0 2 4 2 0 4 2 4 2 4 2

E5 N.C.

0 2 4 2 10 7 10 7 10 7 10 7 10 7 10 7 10 7

B5

10 (10) (10) (10) (10) (10) (10) (10) (10) (10) (10) (10) (10) (10) (10) (10) (10) (10)

0 2 4 2 4 2 0 4 2 4 2 0 4 2 4 2

E5 **N.C.**

(10) (10) 10 (10) 10 (10) 10 (10) 7 10 10 7 5 7 5 7

0 2 4 2 4 2 0 2 0 2

B5

21 19 22 19 21 19 22 22 22 22 22 22 22 22

0 2 4 2 4 2 0 4 2 4 2 0 4 2 4 2

End Rhy Fig. 1

Outro

B5

Strut-ter

Gtr !

NC

B5

Strut ter

E5

NC. B5

Strut - ter

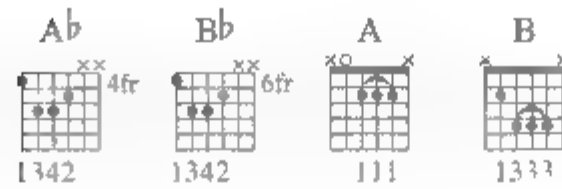
E5

Gtr 1 G5/D D5 A5 B

Gtr 2

Surrender

Words and Music by Rick Nielsen



Intro

Moderately $\text{♩} = 135$

1.

Chord diagrams for Ab, Bb, A, and B are shown above the staff.

Staff 1: Gtr 2 (dist.) *mf* ***Ab** (rhythmic slashes) **Bb** (rhythmic slashes).

Staff 2: (Drums) *mf* **Gtr 1 (dist.)** (rhythmic slashes).

Staff 3: TAB (rhythmic slashes).

*See top of page for chord diagrams pertaining to rhythmic slashes

2

Verse

B5 B6 B5 F#5 E5

Staff 1: Melody line with lyrics:

1. Moth - er told me, yes, she told me I meet girls like you.
 2. Fa - ther says, "Your moth - er's right, she's real ly up on things"

Staff 2: Chord accompaniment for Gtrs. 1 & 2, slight P.M.

Staff 3: TAB

**Composite arrangement

B B5 B5 F#5 E5

Staff 1: Melody line with lyrics:

She al - so told me, "Stay a - way, you'll nev - er know what you'll catch"
 "Be - fore we mar - ried, Mom - my served in the WACS in the Phil - ip - pines"

Staff 2: Chord accompaniment, slight P.M.

Staff 3: TAB

Pre-Chorus

B B5 E5 F#5 B B5

Just the oth - er day I heard of a sol - dier's fall - ing off
Now, I had heard the WACS re - cruit - ed old maids for the war

sight P.M.

E5 F#5

some In - do - ne stan junk that's go - ing 'round
But Mom my s - n I one of those I've known her all these years

2nd time, Gtr 1 w/ Rhy. Fill 1
B B5

slight P.M.

Chorus

B B5 B G#m7 F#6sus4

Mom - my's al - right, Dad - dy's al - right, they just seem a lit - tle weird.

Rhy. Fill 1
Gtr 1

slight P.M. slight P.M. slight P.M.

E5 B G#m7 F#6sus4

Sur - ren - der, sur - ren - der, but don't give your - self a - way, -

slight P.M. -----

E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5

ay, ay, ay

slight P.M. -----

(Gtr 2, cont. in slashes)

Interlude

A

Gtr. 2

2nd time, Gtr. 1 w/ Fill 1

B

A

Fill 1

Gtr

1 2

B (cont. in notation)

B (cont. in notation)

4/2 0 4/2 0

Verse

C5 C6 C5 C6 G5 G6 G5 G6 F5 F6 F5 C5 C6 C5 C6 C5

3 What-ev - er hap - pened to all this sea-son's los-ers of the year?

Gtrs 1 & 2

slight P M

C6 C5 C6 G5 G6 G5 G6 F5 F6 F5 F6 C5 C6 C5 C6

Ev-'ry - time I got to think - in', where'd they dis - ap - pear?

slight P M 4 P M

Pre-Chorus

F5 G5 C5 C6 C5 C6 C5 C6 C5

Then I woke up, Mom and Dad are roll - in' on the couch

P M slight P M

F5 F6 F5 G5 C5 C

Roll-in' num - bers, rock and roll - in', got my Kiss rec-ords out.

slight P.M.

Chorus C Am7 G6sus4 F5

Mom-my's al - right, Dad-dy's al - right, they just seem a lit - tle weird, Sur - ren -

Rhy Fig. 1 End Rhy. Fig. 1

slight P.M.

C Am7 G6sus4 F5

- der, sur - ren - der, but don't give your - self a - way.

slight P.M.

ay. av ay. A way.

slight P.M.

Bridge

C Fadd9 F Fadd9 C G5

*Voc. Fig. 1

End Voc. Fig. 1

a - way -

(Ay.)

Rhy. Fig. 2

End Rhy. Fig. 2

slight P.M.

*Refer to Bkgd. Voc. only sang *mp*

Bkgd. Voc. w/ Voc. Fig. 1
Gtrs. 1 & 2 w/ Rhy. Fig. 2

C Fadd9 F Fadd9 C G5

(Ay.)

Sur - ren -

Outro-Chorus

Gtrs. 1 & 2 w/ Rhy. Fig. 1 (full fade)

C Am7 G6sus4 F5

Play 3 times

- der, sur - ren - der, but don't give your - self a - way. Sur ren -

(Mom - my's al - right, Dad dy's al - right.)

C Am7 G6sus4 F5

- der, sur - ren - der, but don't give your - self a - way. Sur ren

Bun E's al - right, Tom-my's al - right, Rob-in's al - right Rick's al right We're

C Am7 G6sus4 F5

- der, sur - ren - der, but don't give your - self a - way. Sur ren

all al - right, we're all al - right, we're all al - right, we're all al - right!

Begin fade

C Am7 G6sus4 F5

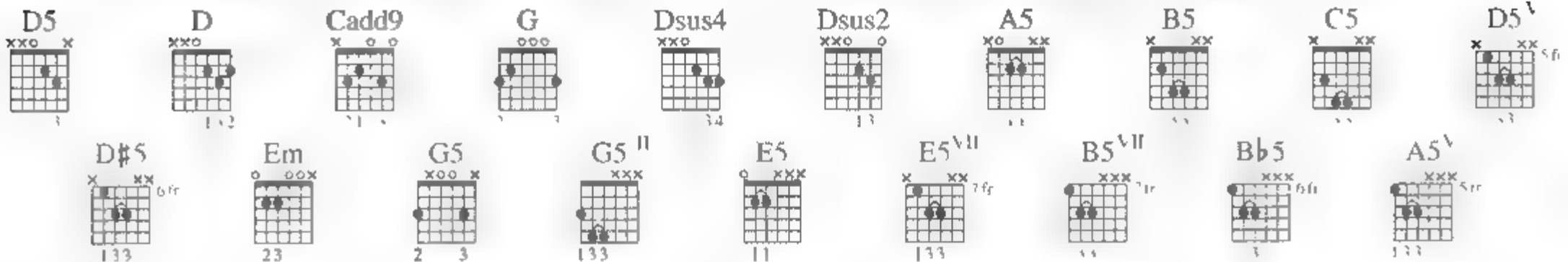
2nd time, Fade out

- der, sur - ren - der, but don't give your - self a - way. Sur ren -

Mom - my's al - right, Dad dy's al - right)

Sweet Child o' Mine

Words and Music by W. Axl Rose, Slash, Izzy Stradlin, Duff McKagan and Steven Adler



Tune Down 1/2 Step

- ① = E \flat ④ = G \flat
 ② = A \flat ⑤ = B \flat
 ③ = D \flat ⑥ = E \flat

Intro

Medium Rock $\text{♩} = 122$

Riff A

Tr (elec) *mf* w. sust.

15 14 15 14 15 14 15 14 15 14 15 14

12 14 12 14 14 12 14 14 14 12 14 14

D5
p

Gtr 2
elec

(cont. in notation)

w. right dist.

End Riff A

15 14 15 14 15 14 15 14 15 14 15 14

12 14 12 14 14 12 14 14 14 12 14 14

Gtr 1 w. Riff A
D

Gtr 3
(acous.)
Rhy. Fig. 1

let ring throughout

2 2 2 2 2 2 2 2 2 2 2 2

1 0 1 0 1 0 1 0 1 0 1 0

Cadd9

G

D

(cont. in notation)

End Rhy. Fig. 1

1 0 1 0 1 0 1 0 1 0 1 0

0 0 0 0 0 0 0 0 0 0 0 0

Gtr 1 w. Riff A, first 6 meas

Gtr 2 w. Rhy. Fig. 1

Rhy. Fig. 2

2 3 2 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0

G Gtr 1 w/ Fill 1 D Dsus4 D End Rhy. Fig. 2 (cont. in slash)

3 3 2 0

Verse

Gtr 2: w/ Rhy. Fig. 1 D Gtrs. 1 & 3 tacet C

Gtr 3 /

1. She's got a smile _ that it seems to me _ re - minds _ me of child - hood mem - o - ries, _ where ev -
 2. She's got eyes _ of the blu - est skies, _ as if they thought of rain. _ I'd

Gtr 4 (clean elec.)

10 8 8 (8)

G D

- ry - thing _ was as fresh _ as the bright _ blue sky. _
 hate to _ look in _ to those eyes _ and see _ an ounce of pain. _ Her

3 3 3 3 0 2

Gtr 2: w/ Rhy. Fig. 1, first 7 meas

Cadd9

Now and then _ when I see her face _ she takes me a - way _ to that spe - cial place, _ and if I
 hair re - minds _ me of a warm safe place _ where as _ a child _ I'd hide, _ and

w. chorus

3 2 0 3 2 2 3 2 0 3 0 3 0 0 0 3 3

Fill 1

Gtr 1

12 15 12 14 15 14 12 15 (14) 15

T
A
B

G D Dsus4 D Dsus2 D

Gtr 2

stared _ too _ long, I'll prob-'ly break down and cry _ _ _ _ _
 pray for the thun - der and the rain _ _ _ _ _ to qui - et - ly pass _ _ _ me by. _ _ _ _ _

Chorus

A5 Rhy. Fig. 3 B5 C5 Gtr 1 w/ Fil 2, 3rd time D Dsus4 D Dsus2 D End Rhy. Fig. 3

Whoa. _ _ _ _ _ whoa _ _ _ _ _ whoa _ _ _ _ _ sweet child o' mine. _ _ _ _ _

*On D.S., double Gtr 2

To Coda

Whoa on oh oh, sweet love o' mine

Fill 2 Gtr 1

Whoa on oh oh, sweet love o' mine

Gtr 3 w/ Rhy Fig 2

D

The musical score for "The Wind" by The Beatles is presented in two systems. The first system shows the guitar part (treble clef) and the bass part (bass clef). The guitar part begins with a D major chord, followed by a G major chord, and then a D major chord. The bass part starts with a (9) and then moves to a (7). The second system continues the guitar part with a D major chord, followed by a G major chord, and then a D major chord. The bass part continues with a (7) and then moves to a (7). The score includes various musical notations such as chords, scales, and fingerings.

Gtr 3 w/ Rhy Fig. 2

G

Dsus4 D Dsus2 D

D.S. *al Coda*

D.S. al Coda

⊕ Coda

Gtrs.
1 & 2

A5 B5 C5

D

Oh, oh, oh, oh, sweet child o' mine.

A5

B5 C5

D5^y

D#5

Woo, _ yeah, _ yeah! Ooh, _____ sweet love o' mine _____

Guitar Solo

Em C B7 Am

8va

1000

full

17

(17) 15 14 15 14 17 15 14 15 14 17 16 12 14 15 (15) 12 14 (14) 12 11 12 11

Ctr 4

Rhy. Fig. 4

End Rhy. Fig. 4

0 0 0 0 0 2 0 2 0 1 3 1 0 0 1 2 0 2 0 2 1 2 0 2 2 1 2 2 2

Ctr 4. w/ Rhy Fig. 4, 2 times
 Em B7 Am Em
 8va loco
 14 14 11 12 14 13 12 (12) 13 12 10 13 13 12 12 (12) 12 (12) 15 14 (15) 7 (7) 9 9 7

Fill 3
Gtr S

Sup

w: wah wah

ful

ful

ful

T
A
B

8 9 7 (7) 9 7 10 7 8 7 11 7 8 11 12 14 11 12 14 15 12 14 15 14 12 14 11 12 14 12 12 15 15 15

Gtr 4 w/ Rhy Fill 1
A5

G F#
3tr 2tr

Em

E

F#

G5

Rhy. Fig 5

open

2tr

Gtr 2

P.M.

Gtr 5

8va

with with

full

full

15 15 15 15 (15)12 14 15 15 15 (15)12 14

A5

B5

C5

D5^V

G5^{III}

End Rhy. Fig. 5

Gtr 2 w/ Rhy Fig. 5, 3 times
Em

G5

8va

full

full

full

17 17 17 17 (17)15 15 17 15 12 15 12 14 (14)12 14 12 14 12 14

A5

B5

C5

D5

G5

E5

full

full

full

full

full

full

full

14 12 14 12 14 15 15 14 15 15 14 14 (12) 14 12 X X 12 14 12 14 X X 14

G5

A5

B5

C5

D5

G5

12

14 12 14

X X

12 14 12

14

12 12

14 14 12 14

12 12

14 12

12 12

15 15 12

12 12

15 12

15 15 12

15 14

12 15 12

15

Em

8va

G5

full

full

full

full

full

full

full

15 12 15 12 14 15 12 15 12 15 12 14 15 12 15 12 14 15 12 15

Rhy Fill 1

Gtr 4

T

A

B

0 1 2 2 2 2

0 2 2 2 2 2

0 2 2 2 3 2

Gr 2. w/ Rhy Fig. 6, 2 times
ES

PM
Наим.

P. M.
Harrington

Ctrl 2

G5 A5 C5 D5^v G5^m

I, I I I, Where do we go — now, now?

8va

full (15) 12 14 (14) 12 18 17 18 17 17 22

E5 Rhy. Fig. 7 E open F# 2fr G5 A5 B5

Where do we go? Ah — Where do we go now?

8va

full (22) 22 22 22 22 22 (22) 17 17 (17) 17 (17) 17

C5 D5^v G5^m Gtr 2. w/ Rhy Fig. 7 E5 End Rhy. Fig. 7 G5

When do we go?

8va

full (17) 10 (17) 15 17 17 15 12 15 12 14 12 15 12 12 15 12 12 15 12 12 15 12 12

grau ben fu

A5 C5 D5 G5

Where do we go now?

8va

full (14) 12 15 (15) (15) 15 12 14 14

$E5^{VII} D5^V B5^{VII} Bb5^V A5^V G^{III}$
 3 3
 Gr. 2

D5^v

E5

My Little Girl

mine

Gtr 1 drive

1/2

*bend neck

Symphony of Destruction

Words and Music by Dave Mustaine

Moderately fast ♩ = 142

INTRO

Fade in pre-recording of orchestra tune-up

**Gtr*

f w/ dist.

P.M.-----4

P.M.-----4

** Two gtrs. an' for one*

TAB

Verse

VERSE

F5 E5

F5 E5

1 You take a mor tal man

2, 3 See additional lyrics

Gtrs. 1 & 2 w/ Rhy. Fill 1 (on D.S. only)

VERSE

F5 E5

F5 E5

an' put him in con - trol

P.M.-----4

Rhy. Fill 1

Gtrs. & 2

RHYTHM FILL 1

Gtrs. & 2

Gtrs. 1 & 2. w/ Rhy Fill 2 (on D.S. only)

F5 E5

F5 E5

F5 E5

Watch him be - come a god

The first system of music shows a vocal line on a treble clef staff with the lyrics "Watch him be - come a god". The guitar parts are on two staves below. The top guitar staff has a treble clef and a key signature of one sharp (F#). The bottom guitar staff has a bass clef. The guitar parts include a rhythm pattern of eighth notes and a lead line with a bend. The vocal line has a melody with a bend on the word "become".

Gtrs. 1 & 2. w/ Rhy Fill 2 (on D.S. only)

F5 E5

F5 E5

F5 E5

(A) watch peo -

The second system of music continues the vocal line with the lyrics "(A) watch peo -". The guitar parts are on two staves below. The top guitar staff has a treble clef and a key signature of one sharp (F#). The bottom guitar staff has a bass clef. The guitar parts include a rhythm pattern of eighth notes and a lead line with a bend. The vocal line has a melody with a bend on the word "watch".

A5 (With E bass pedal), Ab5 G5

A5 Ab5 G5 A5

pie's heads a roll,

a roll,

The third system of music features a vocal line with the lyrics "pie's heads a roll," and "a roll,". The guitar parts are on two staves below. The top guitar staff has a treble clef and a key signature of one sharp (F#). The bottom guitar staff has a bass clef. The guitar parts include a rhythm pattern of eighth notes and a lead line with a bend. The vocal line has a melody with a bend on the word "roll".

Ab5 G5 (With G bass pedal)

A5 Ab5 G5 A5 (With C bass pedal)

a roll

Str 1 divisi

Cor 2

** Overdub

The fourth system of music features a vocal line with the lyrics "a roll". The guitar parts are on two staves below. The top guitar staff has a treble clef and a key signature of one sharp (F#). The bottom guitar staff has a bass clef. The guitar parts include a rhythm pattern of eighth notes and a lead line with a bend. The vocal line has a melody with a bend on the word "roll".

Rhy. Fill 2

Gtrs. 1 & 2

The Rhy. Fill 2 section shows a guitar part on a treble clef staff. The guitar part has a key signature of one sharp (F#) and a rhythm pattern of eighth notes. The guitar part includes a bend on the word "roll".

Chorus

E5 D5 E C5

Just like the Pied Piper er ed rats

let ring throughout

9 7 7 8 7 7 7 5 5 6 7 7 7 5 5 4

D5 (D6) E5 D5 E

through the streets. We dance like the mar-i-on-ettes,

1. C D5 F5 E5 F5 E5

sway-in' to the Sym-pho-ny of De struc-tion

PM

2 3
D5 E5 D5 E

Sym - pho - ny. Just like the Pied Pip - er

Gtr 3

Gtrs. 1 & 2

1 M

C5 D5 (Bm) E5

led rats through the streets. We dance like the

Gtr 4 w/ Fill 1

Fill 1

Chord progressions: D5, E, C5

Lyrics: mar - i - on - ettes. _____ sway - in' _____ to the

The first system of the musical score consists of three staves. The top staff is the vocal melody in treble clef with a key signature of one sharp (F#). It contains the lyrics "mar - i - on - ettes." followed by a long line, then "sway - in'" followed by another long line, and finally "to the". Above the staff, the chords D5, E, and C5 are indicated. The middle staff is the guitar part, also in treble clef, featuring a slide on the first measure and a tremolo effect on the second measure. The bottom staff is the bass line in bass clef, with fret numbers 7, 5, 7, 9, 6, 7, 7, 0, 9, 7, 7, 7, 7, 0.

Chord progressions: D5, (Bm), C5, D5, A5

Lyrics: Sym - pho - ny. _____ Sway in' _____ to the Sym - pho - ny of _____ De -

The second system of the musical score consists of three staves. The top staff is the vocal melody in treble clef with a key signature of one sharp (F#). It contains the lyrics "Sym - pho - ny." followed by a long line, then "Sway in'" followed by another long line, and finally "to the Sym - pho - ny of _____ De -". Above the staff, the chords D5, (Bm), C5, D5, and A5 are indicated. The middle staff is the guitar part, also in treble clef, featuring a tremolo effect on the first measure. The bottom staff is the bass line in bass clef, with fret numbers 7, (9), (7), 5, 4, 5, 7, 0, 3, 5, 3, 3, 4, 3, 7, 7, 7, 7, 7, 0, 0, 7.

Guitar Solo

Ab5 (With E bass pedal) G5 A5 Ab5 G5 A5 Ab5 G5 A5 (With G bass pedal)

struck - tion.

9 5 5 5 5 5 (5) 3 3 5 5 5 3 4 2 1 2 5 3 6

*Sustained = P.M.

Ab5 G5 A5 (With C bass pedal) Ab5 G5 A5 Ab5 G5 A5

P.M. grad bend

1 2 (3) (3) 5 7 5 7 (7) 1/2 1/2 7 5 7 5 7 7 9

Ab5 (With A bass pedal) G5 A5 Ab5 G5 A5

10 9 11 10 9 11 10 13 12 10 13 12 14 (12) 13 12 14 17 14 12 13 14 20 17 20 17 19 17 17 (17)

Ab5 **G5** **A5** **Ab5** **G5** **A5**

(With E bass pedal)

loco

Ab5 **G5** **A5** **Ab5** **G5** **A5** **Ab5** **G5** **A5**

(With G bass pedal) *loco* (With C bass pedal)

Ab5 **G5** **A5** **Ab5** **G5** **A5**

Gtr 2 tacet (With C bass pedal) (With a Blues bass-line)

Gtr 3

Gtr 1

Chords: A^b5, G5, F5, E5

⊕ Coda

Chords: D5, (Bm), C5, D5, F5, E5

Sym-pho - ny Sway in' to the Sym-pho - ny of De - struc - tion.

Additional Lyrics

2. Acting like a robot
It's metal brain corrodes
Try to take it's pulse
Before the head explodes, explodes, explodes, ah.
3. The earth starts to rumble
World powers fall
Warring for the heavens
A peaceful man stands tall, tall, tall.

Texas Flood

Words and Music by Larry Davis and Joseph W. Scott

Tune Down 1/2 Step

① = E♭ ④ = D♭

② = B♭ ⑤ = A♭

③ = G♭ ⑥ = E♭

Intro

Slow Blues ♩ = 62

N.C.

G Am/G G

G6

N.C.

C

Dm/C C

C9

8va.....

The first system of guitar notation includes a treble clef staff with a key signature of one sharp (F#) and a 12/8 time signature. The melody is written in a slow blues style. Below the staff are three lines of tablature labeled T, A, and B. The tablature includes fret numbers and techniques such as bends and slides. Chord symbols are placed above the staff: N.C., G, Am/G, G, G6, N.C., C, Dm/C, C, and C9. The C9 chord is marked with '8va.....'.

The second system of guitar notation continues the melody. It features a treble clef staff with a key signature of one sharp (F#) and a 12/8 time signature. The tablature includes fret numbers and techniques such as bends and slides. Chord symbols are placed above the staff: N.C. (G) loco, D7, and D7. The N.C. (G) loco chord is marked with 'loco'.

The third system of guitar notation continues the melody. It features a treble clef staff with a key signature of one sharp (F#) and a 12/8 time signature. The tablature includes fret numbers and techniques such as bends and slides. Chord symbols are placed above the staff: (G7) and (C7). The (G7) chord is marked with 'full' and the (C7) chord is marked with 'full'.

The fourth system of guitar notation continues the melody. It features a treble clef staff with a key signature of one sharp (F#) and a 12/8 time signature. The tablature includes fret numbers and techniques such as bends and slides. Chord symbols are placed above the staff: (G7) and (C7). The (G7) chord is marked with 'full' and the (C7) chord is marked with 'full'. The system ends with a '8va...' marking.

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loco

(G7)

full

1/2

1/2

full

full

1 1/2

(D7)

full

1/4

full

(C7)

grad bend

1/2

3/4

full

grad bend

full

full

1/2

1/2

grad bend

1/2

Verse

N C (G)

G6

1 Well, it's flood-in' down in Tex - as. —

rake

*T = thumb

(C9)

N C

(G7)

All of the tel - e-phone lines — are down. —

grad bend

full

full

full

(C7)

Well, _____ it's _____ flood-in' down _____ in Tex-as. _____

grad bend full

T

C9 N.C. (G7)

All _____ of the tel-e-phone lines _____ are down.

w/ bar

grad bend full

full

(D7) D9

Yeah, _____ I been try-in' to call _____ my ba-by. _____

Bia loco

C9 N.C. (G7) (C7)

Lord, _____ 'n' I can't _____ get a sin-gle sound.

w/ bar

full

full

full

(G7) D7 Verse N.C.(G7) C9

2. Well, ___ dark. clouds are roll - in', ___

full 3 T T let ring -----

N C (G7)

man. ___ I'm stand in' out in the rain. ___

w/ bar 4 full full

(C7) C9

Well, ___ dark. clouds are roll in', ___

1/4

N.C. (G7)

man. ___ an' I'm stand in' out in the rain ___

3 1/4 full

Yeah, _____ flood _____ wa - ter keep a-roll _____ in', _____

8va
laco

19
19
19

3

C9 N C. (G7) (C7)

man, it's a-bout to drive poor me in - sane. _____

w/ bar

3 1/4 full full

Guitar Solo

(G7) (D7) N C (G7) (C7)

1/4 full full f full 1/4 full full

(G7) (C7)

full full full 1/4 1/2 1/2 1/2 full 1/4 full full

(G7)

full 1/4 full 1/2

The musical score for "The Sound of Silence" by Simon & Garfunkel is presented in standard musical notation. The guitar part (top staff) is in G major (one sharp) and 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The first measure contains a triplet of eighth notes (G4, A4, B4) beamed together, with a '3' above them. The second measure has a triplet of eighth notes (B4, C#5, D5) beamed together, with a '3' below them. The third measure contains a half note (D5) and a quarter note (E5), both with a flat (Bb, Eb). The fourth measure contains a half note (F#5) and a quarter note (G5), both with a flat (F#b, Gb). The fifth measure contains a half note (A5) and a quarter note (B5), both with a flat (Ab, Bb). The sixth measure contains a half note (C#6) and a quarter note (D6), both with a flat (C#b, Db). The seventh measure contains a half note (E6) and a quarter note (F#6), both with a flat (Eb, F#b). The eighth measure contains a half note (F#6) and a quarter note (G6), both with a flat (F#b, Gb). The ninth measure contains a half note (A6) and a quarter note (B6), both with a flat (Ab, Bb). The tenth measure contains a half note (B6) and a quarter note (C#7), both with a flat (Bb, C#b). The eleventh measure contains a half note (C#7) and a quarter note (D7), both with a flat (C#b, Db). The twelfth measure contains a half note (D7) and a quarter note (E7), both with a flat (Db, Eb). The thirteenth measure contains a half note (E7) and a quarter note (F#7), both with a flat (Eb, F#b). The fourteenth measure contains a half note (F#7) and a quarter note (G7), both with a flat (F#b, Gb). The fifteenth measure contains a half note (G7) and a quarter note (A7), both with a flat (Gb, Ab). The sixteenth measure contains a half note (A7) and a quarter note (B7), both with a flat (Ab, Bb). The seventeenth measure contains a half note (B7) and a quarter note (C#8), both with a flat (Bb, C#b). The eighteenth measure contains a half note (C#8) and a quarter note (D8), both with a flat (C#b, Db). The nineteenth measure contains a half note (D8) and a quarter note (E8), both with a flat (Db, Eb). The twentieth measure contains a half note (E8) and a quarter note (F#8), both with a flat (Eb, F#b). The twenty-first measure contains a half note (F#8) and a quarter note (G8), both with a flat (F#b, Gb). The twenty-second measure contains a half note (G8) and a quarter note (A8), both with a flat (Gb, Ab). The twenty-third measure contains a half note (A8) and a quarter note (B8), both with a flat (Ab, Bb). The twenty-fourth measure contains a half note (B8) and a quarter note (C#9), both with a flat (Bb, C#b). The twenty-fifth measure contains a half note (C#9) and a quarter note (D9), both with a flat (C#b, Db). The twenty-sixth measure contains a half note (D9) and a quarter note (E9), both with a flat (Db, Eb). The twenty-seventh measure contains a half note (E9) and a quarter note (F#9), both with a flat (Eb, F#b). The twenty-eighth measure contains a half note (F#9) and a quarter note (G9), both with a flat (F#b, Gb). The twenty-ninth measure contains a half note (G9) and a quarter note (A9), both with a flat (Gb, Ab). The thirtieth measure contains a half note (A9) and a quarter note (B9), both with a flat (Ab, Bb). The thirty-first measure contains a half note (B9) and a quarter note (C#10), both with a flat (Bb, C#b). The thirty-second measure contains a half note (C#10) and a quarter note (D10), both with a flat (C#b, Db). The thirty-third measure contains a half note (D10) and a quarter note (E10), both with a flat (Db, Eb). The thirty-fourth measure contains a half note (E10) and a quarter note (F#10), both with a flat (Eb, F#b). The thirty-fifth measure contains a half note (F#10) and a quarter note (G10), both with a flat (F#b, Gb). The thirty-sixth measure contains a half note (G10) and a quarter note (A10), both with a flat (Gb, Ab). The thirty-seventh measure contains a half note (A10) and a quarter note (B10), both with a flat (Ab, Bb). The thirty-eighth measure contains a half note (B10) and a quarter note (C#11), both with a flat (Bb, C#b). The thirty-ninth measure contains a half note (C#11) and a quarter note (D11), both with a flat (C#b, Db). The fortieth measure contains a half note (D11) and a quarter note (E11), both with a flat (Db, Eb). The forty-first measure contains a half note (E11) and a quarter note (F#11), both with a flat (Eb, F#b). The forty-second measure contains a half note (F#11) and a quarter note (G11), both with a flat (F#b, Gb). The forty-third measure contains a half note (G11) and a quarter note (A11), both with a flat (Gb, Ab). The forty-fourth measure contains a half note (A11) and a quarter note (B11), both with a flat (Ab, Bb). The forty-fifth measure contains a half note (B11) and a quarter note (C#12), both with a flat (Bb, C#b). The forty-sixth measure contains a half note (C#12) and a quarter note (D12), both with a flat (C#b, Db). The forty-seventh measure contains a half note (D12) and a quarter note (E12), both with a flat (Db, Eb). The forty-eighth measure contains a half note (E12) and a quarter note (F#12), both with a flat (Eb, F#b). The forty-ninth measure contains a half note (F#12) and a quarter note (G12), both with a flat (F#b, Gb). The fiftieth measure contains a half note (G12) and a quarter note (A12), both with a flat (Gb, Ab). The fifty-first measure contains a half note (A12) and a quarter note (B12), both with a flat (Ab, Bb). The fifty-second measure contains a half note (B12) and a quarter note (C#13), both with a flat (Bb, C#b). The fifty-third measure contains a half note (C#13) and a quarter note (D13), both with a flat (C#b, Db). The fifty-fourth measure contains a half note (D13) and a quarter note (E13), both with a flat (Db, Eb). The fifty-fifth measure contains a half note (E13) and a quarter note (F#13), both with a flat (Eb, F#b). The fifty-sixth measure contains a half note (F#13) and a quarter note (G13), both with a flat (F#b, Gb). The fifty-seventh measure contains a half note (G13) and a quarter note (A13), both with a flat (Gb, Ab). The fifty-eighth measure contains a half note (A13) and a quarter note (B13), both with a flat (Ab, Bb). The fifty-ninth measure contains a half note (B13) and a quarter note (C#14), both with a flat (Bb, C#b). The sixtieth measure contains a half note (C#14) and a quarter note (D14), both with a flat (C#b, Db). The sixty-first measure contains a half note (D14) and a quarter note (E14), both with a flat (Db, Eb). The sixty-second measure contains a half note (E14) and a quarter note (F#14), both with a flat (Eb, F#b). The sixty-third measure contains a half note (F#14) and a quarter note (G14), both with a flat (F#b, Gb). The sixty-fourth measure contains a half note (G14) and a quarter note (A14), both with a flat (Gb, Ab). The sixty-fifth measure contains a half note (A14) and a quarter note (B14), both with a flat (Ab, Bb). The sixty-sixth measure contains a half note (B14) and a quarter note (C#15), both with a flat (Bb, C#b). The sixty-seventh measure contains a half note (C#15) and a quarter note (D15), both with a flat (C#b, Db). The sixty-eighth measure contains a half note (D15) and a quarter note (E15), both with a flat (Db, Eb). The sixty-ninth measure contains a half note (E15) and a quarter note (F#15), both with a flat (Eb, F#b). The seventieth measure contains a half note (F#15) and a quarter note (G15), both with a flat (F#b, Gb). The seventy-first measure contains a half note (G15) and a quarter note (A15), both with a flat (Gb, Ab). The seventy-second measure contains a half note (A15) and a quarter note (B15), both with a flat (Ab, Bb). The seventy-third measure contains a half note (B15) and a quarter note (C#16), both with a flat (Bb, C#b). The seventy-fourth measure contains a half note (C#16) and a quarter note (D16), both with a flat (C#b, Db). The seventy-fifth measure contains a half note (D16) and a quarter note (E16), both with a flat (Db, Eb). The seventy-sixth measure contains a half note (E16) and a quarter note (F#16), both with a flat (Eb, F#b). The seventy-seventh measure contains a half note (F#16) and a quarter note (G16), both with a flat (F#b, Gb). The seventy-eighth measure contains a half note (G16) and a quarter note (A16), both with a flat (Gb, Ab). The seventy-ninth measure contains a half note (A16) and a quarter note (B16), both with a flat (Ab, Bb). The eightieth measure contains a half note (B16) and a quarter note (C#17), both with a flat (Bb, C#b). The eighty-first measure contains a half note (C#17) and a quarter note (D17), both with a flat (C#b, Db). The eighty-second measure contains a half note (D17) and a quarter note (E17), both with a flat (Db, Eb). The eighty-third measure contains a half note (E17) and a quarter note (F#17), both with a flat (Eb, F#b). The eighty-fourth measure contains a half note (F#17) and a quarter note (G17), both with a flat (F#b, Gb). The eighty-fifth measure contains a half note (G17) and a quarter note (A17), both with a flat (Gb, Ab). The eighty-sixth measure contains a half note (A17) and a quarter note (B17), both with a flat (Ab, Bb). The eighty-seventh measure contains a half note (B17) and a quarter note (C#18), both with a flat (Bb, C#b). The eighty-eighth measure contains a half note (C#18) and a quarter note (D18), both with a flat (C#b, Db). The eighty-ninth measure contains a half note (D18) and a quarter note (E18), both with a flat (Db, Eb). The ninetieth measure contains a half note (E18) and a quarter note (F#18), both with a flat (Eb, F#b). The hundredth measure contains a half note (F#18) and a quarter note (G18), both with a flat (F#b, Gb). The hundred-first measure contains a half note (G18) and a quarter note (A18), both with a flat (Gb, Ab). The hundred-second measure contains a half note (A18) and a quarter note (B18), both with a flat (Ab, Bb). The hundred-third measure contains a half note (B18) and a quarter note (C#19), both with a flat (Bb, C#b). The hundred-fourth measure contains a half note (C#19) and a quarter note (D19), both with a flat (C#b, Db). The hundred-fifth measure contains a half note (D19) and a quarter note (E19), both with a flat (Db, Eb). The hundred-sixth measure contains a half note (E19) and a quarter note (F#19), both with a flat (Eb, F#b). The hundred-seventh measure contains a half note (F#19) and a quarter note (G19), both with a flat (F#b, Gb). The hundred-eighth measure contains a half note (G19) and a quarter note (A19), both with a flat (Gb, Ab). The hundred-ninth measure contains a half note (A19) and a quarter note (B19), both with a flat (Ab, Bb). The hundred-tieth measure contains a half note (B19) and a quarter note (C#20), both with a flat (Bb, C#b). The hundred-first measure contains a half note (C#20) and a quarter note (D20), both with a flat (C#b, Db). The hundred-second measure contains a half note (D20) and a quarter note (E20), both with a flat (Db, Eb). The hundred-third measure contains a half note (E20) and a quarter note (F#20), both with a flat (Eb, F#b). The hundred-fourth measure contains a half note (F#20) and a quarter note (G20), both with a flat (F#b, Gb). The hundred-fifth measure contains a half note (G20) and a quarter note (A20), both with a flat (Gb, Ab). The hundred-sixth measure contains a half note (A20) and a quarter note (B20), both with a flat (Ab, Bb). The hundred-seventh measure contains a half note (B20) and a quarter note (C#21), both with a flat (Bb, C#b). The hundred-eighth measure contains a half note (C#21) and a quarter note (D21), both with a flat (C#b, Db). The hundred-ninth measure contains a half note (D21) and a quarter note (E21), both with a flat (Db, Eb). The hundred-tieth measure contains a half note (E21) and a quarter note (F#21), both with a flat (Eb, F#b). The hundred-first measure contains a half note (F#21) and a quarter note (G21), both with a flat (F#b, Gb). The hundred-second measure contains a half note (G21) and a quarter note (A21), both with a flat (Gb, Ab). The hundred-third measure contains a half note (A21) and a quarter note (B21), both with a flat (Ab, Bb). The hundred-fourth measure contains a half note (B21) and a quarter note (C#22), both with a flat (Bb, C#b). The hundred-fifth measure contains a half note (C#22) and a quarter note (D22), both with a flat (C#b, Db). The hundred-sixth measure contains a half note (D22) and a quarter note (E22), both with a flat (Db, Eb). The hundred-seventh measure contains a half note (E22) and a quarter note (F#22), both with a flat (Eb, F#b). The hundred-eighth measure contains a half note (F#22) and a quarter note (G22), both with a flat (F#b, Gb). The hundred-ninth measure contains a half note (G22) and a quarter note (A22), both with a flat (Gb, Ab). The hundred-tieth measure contains a half note

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part on a treble clef staff and a bass part on a bass clef staff. The guitar part features a melody with various chords indicated above the staff: (C7), (G7), (C7), (G7), and (D7). The bass part provides a harmonic foundation with notes and rests, and includes fret numbers (0, 1, 2, 3, 4, 5, 6, 7, 9) and dynamic markings like "grad heads", "1/2", "full", "1/4", and "V - 4". The score is divided into measures by vertical bar lines.

The image shows a musical score for the song "The Sound of Silence" by Simon and Garfunkel. It includes a guitar part on a single staff and a bass part on a double staff. The guitar part is in G major, with a key signature of one sharp (F#). The bass part is in G major, with a key signature of one sharp (F#). The guitar part features a melodic line with a (G7) chord marking and a (C7) chord marking. The bass part features a rhythmic line with a 1/2 note marking and a 1 1/2 note marking. The score is written in standard musical notation with a treble clef for the guitar and a bass clef for the bass. The guitar part includes a key signature change to one sharp (F#) and a time signature change to 4/4. The bass part includes a key signature change to one sharp (F#) and a time signature change to 4/4. The score is written in standard musical notation with a treble clef for the guitar and a bass clef for the bass. The guitar part includes a key signature change to one sharp (F#) and a time signature change to 4/4. The bass part includes a key signature change to one sharp (F#) and a time signature change to 4/4.

(G7) 8va loco

full 1/2 1/4 full full let ring

(D7) (C7)

full 1/2

(G7) (C7) (G7) D7

Well, I'm

full

Verse (G7) C9 N.C. (G7)

leav-in' you ba-by Lord, now I'm go-in' back home to stay.

full 1/2

(C7)

Well, I'm leav in' you ba-by

full

(G7)

Lord, — 'n' I'm go-in' back home to stay.

(D7) D9 Db9

Well, back home there's no floods or tor - na - does,

C9 N.C. F#7 (C7) (D)

babe, — 'n' the sun shines ev - 'ry day —

Free Time Gm N.C.(G#) G9 N.C. G9

Them Bones

Written by Jerry Cantrell

Tune down 1/2 step
Tune low E down 1 1/2 steps

⑥=D \flat ③=G \flat

⑤=A \flat ②=B \flat

④=D \flat ①=E \flat

Moderate Rock $\text{♩} = 84$
Introduction

Chords: Dm D5 D \sharp 5 E5 F5 D5 Dm D5 D \sharp 5 E5 F5 D5

1. Ah.
2. bones

Rhy Fig 1
Gtrs 1 and 2

P M (distortion)

(end Rhy Fig 1)

Verse

Chords: Dm D5 D \sharp 5 E5 F5 D5 Dm D5 D \sharp 5 E5 F5 D5 D \sharp 5 E5 F5

Ah.
Ah.

1. I _____ be -
2. Dust
3. Toll

Rhy Fig 2

lieve _____ them bones _____ are me.
rise _____ right on _____ my time _____
due _____ bad dream _____ come true.

let ring -----

(end Rhy Fig 2)

w/Rhy Fig 2 (1st 3 bars)

w/Rhy Fill 1

1 2 3 3/4 1 2 3 3/4 1 2 3 3/4 1 2 3 3/4

D5 D#5 E5 F5 D5 D#5 E5 F5 D5 D#5 E5 F5 D5 D#5 E5 F5

Some _____ say _____ we're born _____ in - to the grave _____

Emp - _____ ty _____ fos - sil _____ of the new scene. _____

I _____ lie _____ dead gone _____ un - der red sky. _____

Chorus

To Coda ☐

B♭5 A5 N.C. C5 B5 B♭5

I feel so _____ a - lone, _____ gon-na end up _____ a big _____ ole pile _____ a them _____

Rhy Fig 3 (end Rhy Fig 3)

9 9 9 9 9 2 2 2 4 6 6 5 5 5 5 5 5 4 4 4 4 4 9

Guitar Solo

w/Rhy. Fig. 1 (4 times)

1 1 1/2 2 3 3/4 4 1 1 1/2 2 3 3/4 4 Dm D5 D#5 E5 F5 D5 Dm D5 D#5 E5 F5 D5 Dm D5 D#5 E5 F5 D5

bones. * 8va loco harm

* Gtr 3 *f* (distortion) P.M. 3 1/4 full full

0 10 10 10 0 10 10 10 10 10 11 10 10 10 10 7 0 10 8 10 0 10 12 12 12 (12) (12)

* Gtr 3 low string is tuned to E♭

* Open harmonic is located approximately 7/10 the distance between the 10th and 11th frets

Dm D5 D#5 E5 F5 Dm D5 D#5 E5 F5 D5

10 10 12 10 12 10 12 10 10 0 10 10 (10) (0) 9 9 10 10 10 11 10 10 10

Dm D5 D#5 E5 F5 D5 Dm D5 D#5 E5 F5 D5 Dm D5 D#5 E5 F5 D5

P.M. full 1/2

12 0 10 12 9 10 10 11 10 10 11 10 13 11 13 11 10 0 10 10

Rhy. Fill 1

Gtrs 1 and 2

T 9 4 4 5 0

A 2 9 9 4 0

B 0 1 1 2 0

w/Rhy Fig 3

B \flat 5 A5 N C C5 B5 B \flat 5

Gtr 4 8va

Gtr 3

full

full

full

17 (10) 15 13 10/15 13 15 15 (15) 10/15 10 10/15 20 20 10 17 20 17 20 (20) 20 10 19 18 19

Dm D5 D \sharp 5 E5 F5 D5 Dm D5 D \sharp 5 E5 F5 D5

full

18 20 18 19 10 20 10 19 10 20 10 19 10 20 10 19 10 20 10 19 10 20 10 19 20 20 10 19 10 19

Dm *loco* D5 D \sharp 5 E5 F5 D5 w/Rhy Fill 2 Dm D5 D \sharp 5 E5 D.S. al Coda F5 N C

full

w/bar

full

1/4

8 (8) (8) (8) (8) (8) (8) 0 (8) 7 6 6 7 5 7 7 7 7 (5) (5) 7 5

B \flat 5 A5 N.C. C5 B5 B \flat 5 A5 N.C.

I ___ feel so ___ a - lone, ___ gon-na end up ___ a big ___ ole pile ___ of them. I ___ feel so ___ a - lone, ___

Coda w/Rhy Fig 3 (1 1/2 times)

C5 B5 B \flat 5

gon-na end up ___ a big ___ ole pile ___ of them bones.

Gtrs. 1 and 2

3

0 0 0 0 0 4 4 4 4 4 4 0 (3) 1

Rhy. Fill 2

P M

T 10 10

A 0 0 0 1 1 1 1 2 2 2 3

B 0 0 0 1 1 1 1 2 2 2 3

Fill 1

Gtr 3 steady gliss

d.ve w/bar

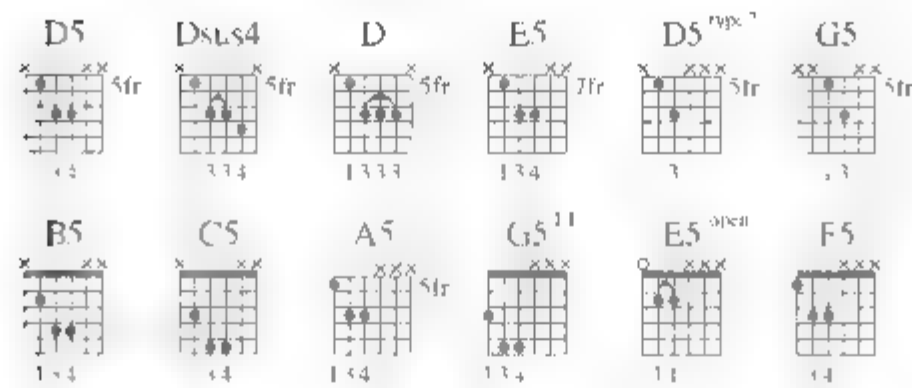
T

A

B 0

The Trooper

Words and Music by Steven Harris



Intro

Moderately fast Rock ♩ = 160

*E5 D5 C5 D5 G5 D5 E5 D5

Gtrs. 1 & 2 (dist.)

mf

TAB

7 7 7 5 7 5 5 5 3 6 9 9 8 2 3 5 5 7 7 7 5 7 5 5 5 3 5

*Chord symbols reflect overall harmony

Gtr 2 w Riff A

C5 D5 G5 D5 Em D C D5 G5 D5 Em

End Riff A

Gtr 1

3 3 3 2 3 5 5 5 7 5 5 4 2 4 4 4 2 0 2 2 2 0 3 5 5 5 7

2nd time Gtrs 1 & 2 w Fx & 1A

Gtr 1

D C D5 G5 D5 Em

(7) 5 5 4 2 4 4 4 2 0 2 2 2 0 3 5 5 5 7 8 7 (9) 7 8 7 (9)

Gtr 2

(7) 7 7 5 7 5 5 5 3 5 3 3 3 2 3 5 5 5 7 9 7 (9) 7 9 7 (9)

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D G5 D Em

D G5 D Cmaj7

Fill 1

End Fill 1

Riff B

Fill 1A

End Fill 1A

Riff B1

D G5 D Em

D G5 D Em

D5 G5 D5 E5

End Riff B

End Riff B1

Verse

2nd & 3rd times, Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1 1/3 times)

N.C.

D5 G5 D5 E5 N.C.

1. You'll take my life but I'll take yours too —
 2. The horse, he sweats with fear; we break to run. —
 3. We got so close, near e - nough to fight. —

You'll fire your mus - ket but I'll
 The might - y roar of the
 When a Rus - sian gets me

Cris. & 2

D5 G5 D5 C5 N.C. D5 G5 D5 E5

run you through. So when you're wait - ing for the next at - tack,
 Rus - sian guns. And as we race to - wards the hu - man wall,
 in his sights, he pulis the trig - ger and I feel the blow,

7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5

N.C. D5 G5 D5 E5

you'd bet - ter stand, there's no turn - ing back. The bu - gle sounds, the charge -
 the screams of pain as my com - rades fall. We hur - die bod - ies that lay
 a burst of rounds takes my horse be - low. And as I lay there gaz - ing

Rhy. Fig. 1

P M

7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5

D5 G5 D5 E5 D5 G5 D5 C5

be - gins, but on this bat - tie - field, no one wins
 on the ground, and the Rus - sians fire an - other round
 at the sky, my bod - y's numb, a, and my throat is dry

P M P M

7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5

D5 G5 D5 E5

The smell of ac - rid smoke and hors - es breath
 We get so near yet so far a way
 And as I lay for got ten and a lone

End Rhy. Fig. 1

P M

7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5

D5

We as I plunge on in to cer - tain death.
 won't live to fight an oth - er day.
 with - out a fear I draw my part - ing groan

Oh. _____

PM

(Gtr 2, cont in slashes)

Chorus

2nd & 3rd times, Gtr 2: w/ Rhy Fill 1

Gtr 2

Dsus4 D Dsus4 E5

PM

Rhy. Fill 1
 Gtr 2

PM

Gtrs. 1 & 2: w/ Riffs B & B1 (last 3 meas.)

D G5 D Em

Gtrs. 1 & 2: w/ Riffs B & B1 (1st meas.)

D G5 D Cmaj7

First system: Treble clef, key signature of one sharp (F#). Measures 1-3 show a whole note D on the 2nd line, a whole note G5 on the 5th line, a whole note D on the 2nd line, and a whole note Em on the 1st space. Measures 4-6 show a whole note D on the 2nd line, a whole note G5 on the 5th line, a whole note D on the 2nd line, and a whole note Cmaj7 on the 1st space.

Second system: Repeat sign with first and second endings. Measure 1 is a whole note D on the 2nd line. Measure 2 is a whole note G5 on the 5th line. Measure 3 is a whole note D on the 2nd line. Measure 4 is a whole note Em on the 1st space.

Cmaj7 F5 Cmaj7 D

D G5 D Em

Fill 3

D.S. al Coda 1

D5 G5 D5 E5

End Fill 3

Gtr 1: Treble clef, key signature of one sharp (F#). Measures 1-12 show a series of eighth notes and quarter notes, mostly on the 2nd and 3rd lines. Measures 1-3 are eighth notes: D, G5, D, Em, D, G5, D, Cmaj7. Measures 4-6 are eighth notes: D, G5, D, Em, D, G5, D, Cmaj7. Measures 7-9 are eighth notes: D, G5, D, Em, D, G5, D, Cmaj7. Measures 10-12 are eighth notes: D, G5, D, Em, D, G5, D, Cmaj7.

Gtr 2: Treble clef, key signature of one sharp (F#). Measures 1-12 show a series of eighth notes and quarter notes, mostly on the 2nd and 3rd lines. Measures 1-3 are eighth notes: D, G5, D, Em, D, G5, D, Cmaj7. Measures 4-6 are eighth notes: D, G5, D, Em, D, G5, D, Cmaj7. Measures 7-9 are eighth notes: D, G5, D, Em, D, G5, D, Cmaj7. Measures 10-12 are eighth notes: D, G5, D, Em, D, G5, D, Cmaj7.

♢ Coda 1

Guitar Solo

D5 type2 G5 D5 type2 E5

D5

Gtr 1: Treble clef, key signature of one sharp (F#). Measures 1-12 show a series of eighth notes and quarter notes, mostly on the 2nd and 3rd lines. Measures 1-3 are eighth notes: D, G5, D, Em, D, G5, D, Cmaj7. Measures 4-6 are eighth notes: D, G5, D, Em, D, G5, D, Cmaj7. Measures 7-9 are eighth notes: D, G5, D, Em, D, G5, D, Cmaj7. Measures 10-12 are eighth notes: D, G5, D, Em, D, G5, D, Cmaj7.

Gtr 3 (dist): Treble clef, key signature of one sharp (F#). Measures 1-12 show a series of eighth notes and quarter notes, mostly on the 2nd and 3rd lines. Measures 1-3 are eighth notes: D, G5, D, Em, D, G5, D, Cmaj7. Measures 4-6 are eighth notes: D, G5, D, Em, D, G5, D, Cmaj7. Measures 7-9 are eighth notes: D, G5, D, Em, D, G5, D, Cmaj7. Measures 10-12 are eighth notes: D, G5, D, Em, D, G5, D, Cmaj7.

Gtr 2: Treble clef, key signature of one sharp (F#). Measures 1-12 show a series of eighth notes and quarter notes, mostly on the 2nd and 3rd lines. Measures 1-3 are eighth notes: D, G5, D, Em, D, G5, D, Cmaj7. Measures 4-6 are eighth notes: D, G5, D, Em, D, G5, D, Cmaj7. Measures 7-9 are eighth notes: D, G5, D, Em, D, G5, D, Cmaj7. Measures 10-12 are eighth notes: D, G5, D, Em, D, G5, D, Cmaj7.

F5 G5^{tr} A5 G5[#]

Rhy. Fig. 3

Rhy. Fig. 3A

P.M.

E5^{open} F5 G5

End Rhy. Fig. 3

End Rhy. Fig. 3A

P.M.

Gtr. & 2 w Rhy. Figs. 5 & 3A (4 times)

A5 G5

E5 F5 G5 A5

W. bar

(12) -1 1/2 (12) 17 (17) 17 18 (19) 17 20 (20) 17 20

G5 E5 open I 5 D5 type 2 G5 D5 type 2 E5

Gtr 1

Gtr 4

Gtr 2

(20) (20) 17 20 (20) 17 20 20 19 17 15 (19) 19 (19) 17 17 19 (19)

Interlude

1st time, Gtrs. 1 & 2 w/ Riffs 2 & 2A
1st time, Gtr. 4 tacet
2nd time, Gtrs. 1 & 2 w/ Riffs 1 & 1A

Gtrs. 1 & 2 w/ Riffs B & B1 (last 3 meas.)

Em

D G5 D Em

D G5 D Cmaj7

1st time, Gtrs. 1 & 2 w/ Riffs B & B1
2nd time, Gtrs. 1 & 2 w/ Riffs B & B1 (1st 3 meas.)

Gtrs. 1 & 2 w/ Riffs 3 & 3A

D G5 D D6sus4

D G5 D Em

D G5 D E5

⊕ Coda 2

Outro

E5 D5 G5 D5 E5 D5 C5 D5 G5 D5 Em

Gtr 2

PM - - - 1

Gtr 1

PM - - - 4

Gtr 2 w/ Riff A (1 1/2 times)

D5 C5 D5 G5 D5 E5 D

Gtr

C5 D5 G5 D5 E5 D C D5 G5 D5 E5

Gtr 2

Gtr 1

You Really Got Me

Words and Music by Ray Davies

Tune Down 1/2 Step
(low to high) B-B \flat -C-D-A-E \flat

Intro

Moderate Rock $\rho = 140$

Gtr 1 (dist.) *A5 A A5 A A5 A5 A P5

TAB

4 3 3 3 3 3 3 3 17/3

* (hard symbols) reflect overall harmony

****Brush muted stgs**
Allow random harmonics
to sound (between 2nd & 3rd frets)

Verse

The musical score is presented in three systems. The first system shows the vocal melody in treble clef with a key signature of two sharps (F# and C#) and a 7/8 time signature. The lyrics are "Girl, you real - ly got me now, — you got me". The second system shows the piano accompaniment in treble clef, featuring a descending eighth-note melody and a bass line with chords. It includes markings for "semi Harm." and "PM" (Pedal Marking). The third system shows a guitar solo in standard notation, with fret numbers (1, 2, 3, 4) and a "PM" marking.

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A5

B5

Gtr.
(Gtr.)

you real-ly got me now you got me so I don't know what I'm do - in yeah

Oh
oh

PM 4

PM 4

PM 4

PM 4

4 4 X 4 (4) 4 4 X 4 (4) 4 4 X 4 (4) 7 7 8 8

2 2 0 2 (2) 0 2 2 0 2 (2) 0 2 2 0 2 (2) 5 5 6 6

E5 D5 E5 D5 E D E D E D E D E D E D

yeah, _____ you real ly got me now, — got me so I can't sleep at night! — Ah! — You real-ly got me. You

real - ly got me. Oh, You real - ly got me.) Oh, no, no ah

Harm. P.S. w flanger

*Harmonic found between second & third frets

Guitar Solo

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, which end with a repeat sign. The second system contains the next two measures, which conclude the piece. The melody is written on a treble clef staff with a key signature of one sharp (F#). The accompaniment is written on a bass clef staff. The melody features various ornaments, including grace notes and mordents, and is characterized by a series of eighth and sixteenth notes. The accompaniment consists of a steady eighth-note pattern in the left hand, with occasional rests and a final chord in the second measure.

The musical score for "The Wind" by John Cage is presented on two staves. The top staff uses a treble clef and a key signature of one sharp (F#). It features various musical notations including notes, rests, and dynamic markings such as "seno harm" and "grau heng". Above the staff, there are labels A, G, A, F, G, A, G, A, G, which likely correspond to specific pitches or harmonies. The bottom staff contains numerical sequences like (17), 17, 17, 17, 17, (17), 14, 17, 17, +17, 14, 14, +14, 9, and (9), along with other symbols like X and 16. These numbers may represent pitch classes or rhythmic values.

[illegible]

Interlude

Gtr 1 tacet
N.C.

Gtr 1 tacet
N.C.

Ah — Ah — Ah — Ah — Ah —
(Ah, ah, ah, ah, Ah, ah, Chu, chu, chu, chu, chu, ch, ch.)

Verse

N.C.

3. Gurl, you real - ly got me now, you got me so I don't know what I'm do - in'.

Ah, Girl, you real - ly got me now, — you got me so I can't sleep at night! —

[illegible]

B5 A5 B5 A5 B5 A5 B5 A5 B5 A5
 Girl, you real-ly got me now, ... you got me so I don't know where I'm go-in'...
 (Girl,

Handwritten musical score for "The Rose Tree" on a grand staff. The score is written on two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The music is in G major (one sharp) and 2/4 time. The melody is written on the treble clef, and the bass line is written on the bass clef. The melody consists of eighth and sixteenth notes, with some measures containing triplets. The bass line consists of quarter and eighth notes. The score ends with a double bar line and repeat signs.

[illegible]

so I can't sleep at night' You real ly got me You real - ly got me Oh! You

Harm +

Free-Time
N.C.

real - ly got me!)

Oh! Oh! Oh!

grad bend

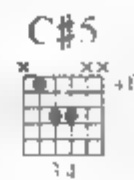
rit

9 (9)

6/13 12 15 12 15 12 14 15 12 15 12

You've Got Another Thing Comin'

Words and Music by Glenn Tipton, Rob Halford and K.K. Downing



Intro

Moderately ♩ = 135

Ctrl 2 + F#5
100%

Gtr 2 * F#5
 12041

Ctr :
 Ctrst :
 Rhy. Fig. 1
 mf
 P M
 End Rhy. Fig. 1

* Chord symbols reflect overall harmony

Gtr 1 w/ Rhy Fig 1 (1 3/4 times)

B5/F# F#5 F#m7 B5/F# E5/F# F#m7 B5/F# F#5

1. One

Gtr 2

Gtr 1 & 2

le ring +

PM

FIII 1
Cello 2

The score is written for Cello 2. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The melody consists of eighth-note patterns, often beamed in groups of four. The bass line features sixteenth-note patterns, with some measures containing rests. The piece ends with a fermata over the final chord, which is marked 'ps' (pianissimo).

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§ Verse

3rd time, Gtr 3. w/ Fill 1

F#5

[illegible]


tak - in' flight, _ I said I'll _ nev - er get e - nough.
lis - ten, this a night there'll be some _ ac - tion spent,
tough, _ an't _ room _ for _ sec - ond best.

Rhy. Fig. 2


PM - - - - - PM - - - - - let ring - - - - -

End Rhy Fig. 2

Gtrs. 1 & 2 w/ Rhy Fig. 2 (2 times)



 tall. _____ I'm _____ a young and kind of proud. I'm _____
 hard. _____ Call - in' all the shots. I
 strong. _____ Got me some se - cur - i - ty. Hey,



 on the top, but as long _____ as the mu - sic's loud _____
 got an ace card com - in' down the rocks _____
 I'm a big smash, I'm go - in' for in - fin - i - ty, _____ yeah. —

Pre-Chorus

F#5

D5

B5

F#5

1,3. If you think I'll sit a - round _ as _ the world goes by, you're think - in' like a fool 'cause it's a case _
 2. If you think I'll sit a - round _ while _ you chip a - way my brain lis - ten I ain't fool - in' and you'd bet -

Rhy. Fig. 3

_ of do or die. _ } Out _ there is a for - tune wait - ing to be had. _ If you
 - ter think a - gain. _ }

D5 B5

1.
Chorus

F#m7 F#5

C#5

think I'll let it go you're mad, _ You've got a - no - ther thing com - in'

End Rhy. Fig. 3

P M

F#m7 B5/F# F#m7 F#5 F#m7 B5/F# F#5

You've got an - oth - er thing com - in'. 2 That's _

P M P M P M 4 let ring

2.

F#m7 F#5 F#m7 B5/F# F#m7 F#5 F#m7 B5/F#

com-in'. You've got an-oth-er thing com-in'.

Rhy. Fig. 4 End Rhy. Fig. 4

PM - - - - - PM - - - - - PM - - - - - PM - - - - -

Gtrs. 1 & 2: w/ Rhy. Fig. 4

F#m7 F#5 F#m7 B5/F# F#m7 F#5 F#m7 B5/F#

You've got an-oth-er thing com-in'

To Coda

Bridge

Bm7 Bm7/A A5 F#5

Gtrs. 1 & 2 w/ clean tone

In this world we're liv-in' in we have our share of sor-row. An

Gtr 3 (dist.)

mf

Bm7 Bm7/A A5 C#5

swer now is don't give in Aim for a new to mor row

fc bk

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 4, 1st 2 meas. (4 times)

F#m7

F#5

F#m7

B5/F#

F#m7

F#5

F#m7

B5/F#

F#m7

F#5

F#m7

B5/F#

F#m7

F#5

F#m7

B5/F#

Gtrs. 1 & 2 w/ Rhy. Fig. 3

F#5

D5

B5

F#5

D5

B5

C#5

*D.S. al Coda
(take 2nd ending)*

F#m7 B5/F# F#5

3 Oh.

Gtr 1

17 14 14 14 17 14 17 14 17 16 17 16 17 (17)

(trv & ?)

2 2 2 4 2 2 2

⊕ Coda

Interlude

Gtr 1 w/ Rhy Fig. 4 (2 times)

F#m7 B5/F# F#m7 F#5 F#m7 B5/F# F#m7 F#5 F#m7 B5/F#

You've got an - oth - er thing an _____

Com - in' on down'

Play 10 times and fade

Outro

w/ Voc ad lib (till fade)

Gtr 1. w/ Rhy. Fig. 4 (till fade)

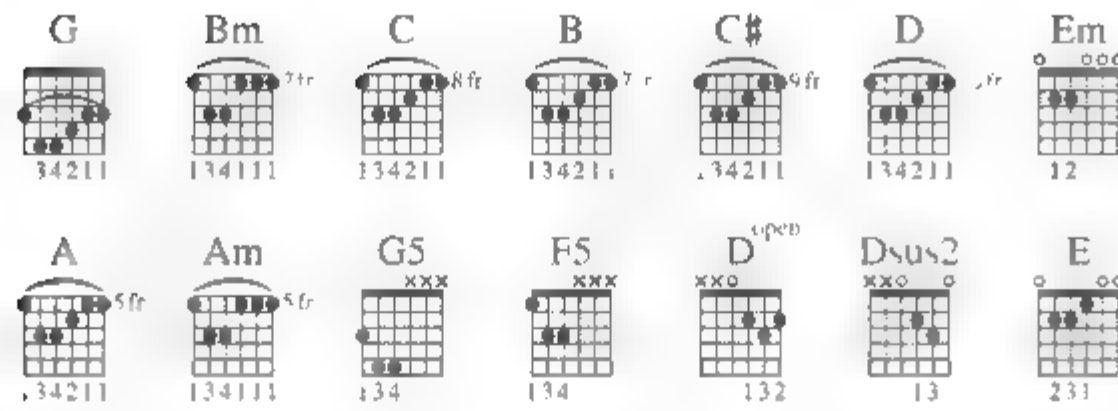
E5/F# B5/F# F#5

You've got an - oth - er thing com - in'

0 0 4 2

Ziggy Stardust

Words and Music by David Bowie



Intro
Moderately ♩ = 84

Gtr 1 (elec) **Rhy. Fig. 1**
mf
w. dist. PH - - - - -
let ring

Gtr 2 (elec) **Rhy. Fig. 1A**
mf
let ring 4 let ring 4 let ring 4

Gtr 3 (acous.) **Rhy. Fig. 1B**
mp

TAB

* Chord symbols reflect basic harmony

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End Rhy. Fig. 1

End Rhy. Fig. 1A

End Rhy. Fig. 1B

Chords: G, D, Cadd9, G/B, G/A

Fig. 1: G (7), D (PH), Cadd9, G/B, G/A

Fig. 1A: G (7), D (PH), Cadd9, G/B, G/A

Fig. 1B: G (7), D (PH), Cadd9, G/B, G/A

Gtr 2 & 3 w Rhy. Figs. 1A & 1B

Oh yeah Ah

Chords: G, D, Cadd9, G/B, G/A, G, D, Cadd9, G/B, G/A

Verse

Rhy. Fig. 2

1. Now Zig - gy played _ gui - tar, _ jam - ming good _ with Weirð and

mf w dist

Chords: G, Bm

C B C C# D

Gil - ly and the Spi - ders from Mars. He played it left - hand

9 (9) 3 2 3 4 6 5/7 5 5/7 5 1/4

5 (5) 3 2 3 4 5 5/7 5 5/7 5 1/4

G Gtr 4 tacet Fm A

but made it too far Be-came the spec - ial man. A, then we were

*Gtrs & 4 Ctr Harm fdbk

12 7 12 0 (0) pitch F

* Composite arrangement

Verse

Gr 3 w/ Rhy Fig. 2

G

Bm7

C

End Rhy. Fig. 2



Zig-gy's band. _____

2. Zig-gy real - ly sang, - screwed up eyes - and screwed down hair -

fdbk

L

C B C C# D G

- do like some cat from Ja - pan _____ He could lick 'em by smil - ing he could leave 'em to hang. -

3 2 3 4 5 5/7 5 5/7 5 3 2

Em A C

They came on so load - ed man, well hung, snow-white tan. _____

let ring

0 0 2 0 0 0

Chorus

Am

G5

F5

E

F5

E

F5

E

F5

G5

Rhy. Fig. 3A

End Rhy. Fig. 3A

Gtr 1



1. So where were the Spi - ers
2. Mak-ing love with his e - go.

Gtrs. 1 & 2

Rhy. Fig. 3

End Rhy. Fig. 3



7 7 7 7 7

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 3 & 3A (2 times)

Am

G5

F5

E

F5

E

F5

E

F5

G5

Am

G5



while the fly tried to break our balls?
Zig - gy sucked up in - to his mind. Oh.

Just the beer - light to guide.
Like a lep - er mes - si -

F5

E

F5

E

F5

E

F5

G5

D^{open}

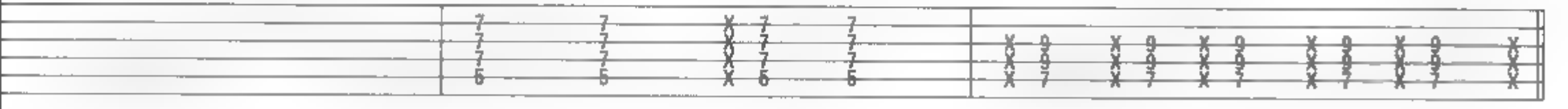
Dsus2D^{open}

E

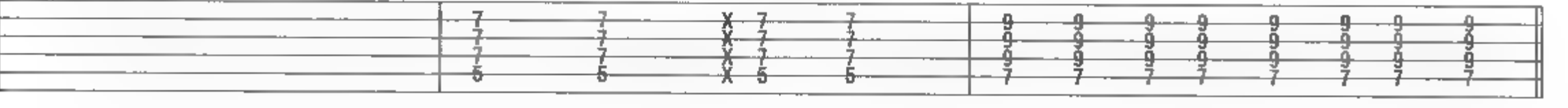
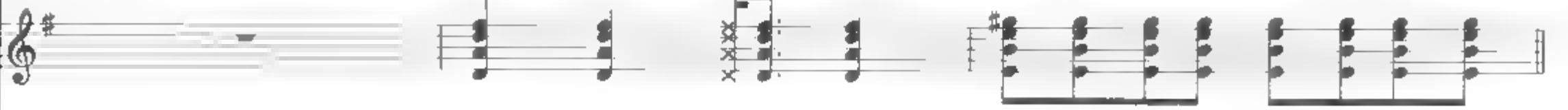
Gtr 1



us. So we bitched a - bout his fans and should we crush his sweet hands?
ah. When the kids had killed the man, I had to break up the band. Oh,



Gtr 2



Gtrs. 1, 2 & 3:
w/ Rhy Figs. 1, 1A & 1B

To Coda ⊕

G	D	Cadd9	G/B	G/A	G	D	Cadd9	G/B	G/A
---	---	-------	-----	-----	---	---	-------	-----	-----

Oh,

Gtr 3. w/ Rhy. Fig. 2

G	Bm7	C	B	C	C#
---	-----	---	---	---	----

3 Zig-gy played for time, jiv-ing us that we were voo - doo. The kids were just crass,

[illegible]

Utr 2

let ring throughout

he was the nazz with God giv - en ass. He took it all

Gtr
 4/4

Gtr

Str 2

The musical score is for the song "The Boy Who Swam with Piranhas" by D.S. Al Costa. It is written for a vocal line and a guitar accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The vocal line is written on a treble clef staff with a key signature of one sharp. The lyrics are: "too far _____ but boy _____ could he play gui - tar. _____". The guitar accompaniment is written on a six-string staff. It features a mix of chords and single notes, with some measures containing multiple notes. The score ends with a double bar line and a repeat sign.

Coda

Free Time

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 1, 1A & 1B (1st 3 meas.)

G

D

Cadd9 G/B

G/A

G

D

Cadd9

yeah. ____

Ord. _____

Zig - gy played gui -

Gurs. 1, 2 & 3

Fig.

tar.

Gtr. 1

Harm. \rightarrow P.H.*fil.*

Gtrs.

rit.

Guitar Notation Legend

Guitar music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes: D A D E G
open 3fr

4th string, 2nd fret 1st & 2nd strings open, played together open D chord

HALF-STEP BEND: Strike the note and bend up 1/2 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

WHOLE-STEP BEND: Strike the note and bend up one step.

PRE-BEND: Bend the note as indicated, then strike it.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.

GRACE NOTE BEND: Strike the note and immediately bend up as indicated.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

RAKE: Drag the pick across the strings indicated with a single motion.

VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



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